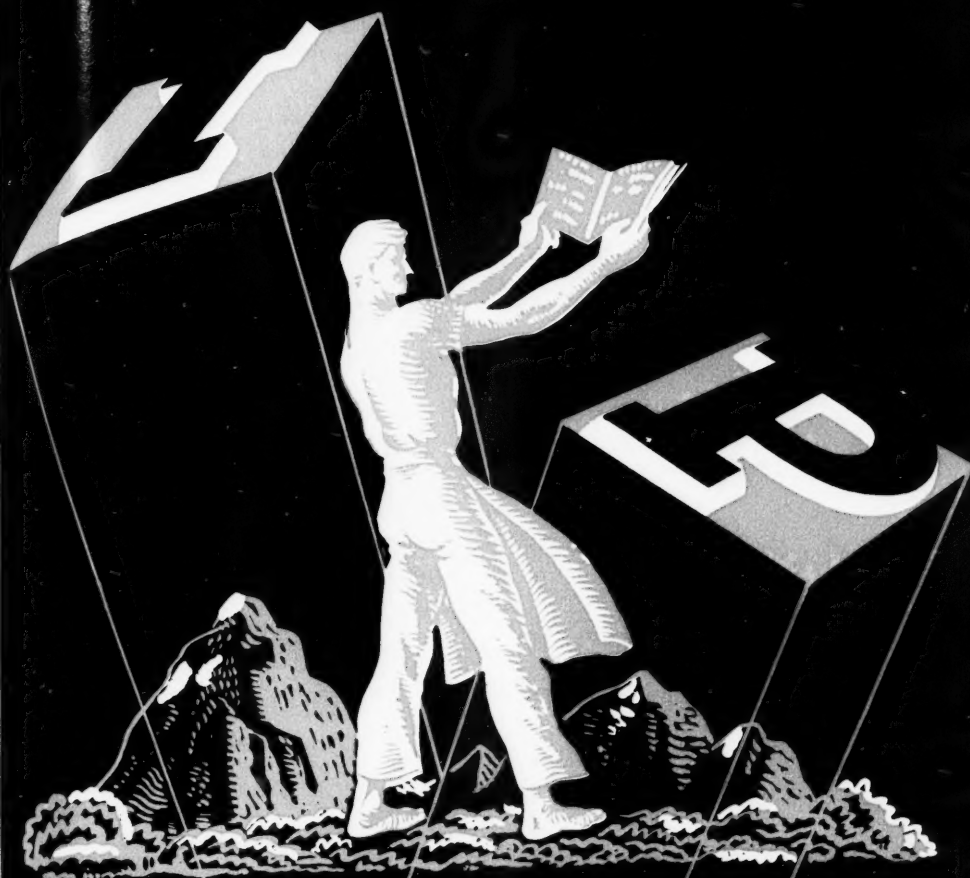


Bartuff



The Inland Printer

June ★ 1939



Stands out like a NEON SIGN ON A SILO

THE superiority of Champion Paper is attested by the quality and the quantity of letterpress and offset printing done on its many grades. Advertisers, printers and publishers require over 1,500,000 pounds daily—finest enamels, uncoated book, offset, boards, postcard, envelope paper, and all the rest.

Champion's complete line meets your requirements for customers who demand the finest printing that money can buy, as well as those small buyers whose very existence depends upon attractive and productive advertising at low cost.



Whatever the nature of your next printing job, make it stand out with the outstanding quality of Champion Paper, the foundation for good printing.

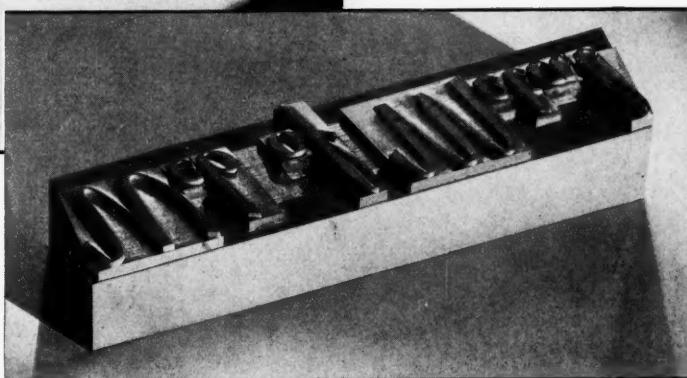
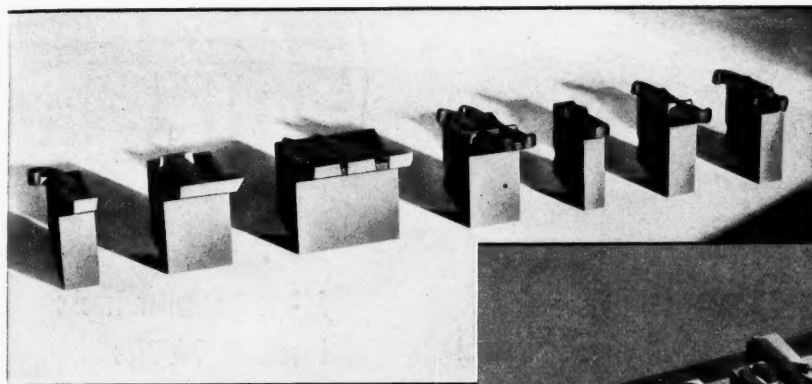
THE CHAMPION PAPER AND FIBRE CO., Hamilton, Ohio

MILLS AT HAMILTON, OHIO . . . CANTON, N. C. . . . HOUSTON, TEXAS

Manufacturers of Advertisers' and Publishers' Coated and Uncoated Papers, Cardboards, Bonds, Envelope and Tablet Writing . . . Over 1,500,000 Pounds a Day

DISTRICT SALES OFFICES

NEW YORK • CHICAGO • PHILADELPHIA • CLEVELAND • BOSTON • ST. LOUIS • CINCINNATI



Ludlow

Unbreakable Italics

—a new slant on an old problem

Spirited italics and attractive scripts are universal in their appeal. When they are specified in layouts, everyone is pleased except the printer who attempts to set and print them from single types.

Broken kerns in italic and script composition are inevitable when printing from single types. If the kerns do not break in the first proofing, they break off in planing down—or worse yet—during the press run.

These difficulties are not surprising, for overhanging kerns are fragile at best. And as every printer knows, it is seldom that more than a few words can be set from a case of single types because, all too often, there are more letters with broken than with unbroken kerns. It's no wonder he substitutes more robust typefaces whenever he can, and regards italics and scripts as troublesome and impractical.

But the Ludlow way of handling composition, scripts and italics are just as practical and as easy to use as the most commonplace typeface in the plant. Lud-

low provides the ideal way of setting script and italic faces of full-kerning design, no portions of which can break off in setting or during the longest press runs. Being cast on a solid slug from slanting matrices, all portions of the letters have full support. Their strength is such that they stand up even under the most severe dry mat pressure.

Contrast the sturdy, one-piece web of metal in the line of script as cast on the Ludlow slug with the delicate overhanging kerns of the single types illustrated above and you will see how and why Ludlow has solved the age-old problems involved in italic and script composition. Worry, expense, and limitation of use occasioned by the fragile kerns on single types can be eliminated forever by installation of the Ludlow system of job and display composition. And with this advantage go many others equally important in improving composition facilities and cutting operating costs. Full information will be gladly sent upon request.

Only with Ludlow can you gain ALL these advantages

- Type supply that never runs out
- Up-to-the-minute typeface designs
- Wide selection of faces—full size range
- No worn or broken letters
- Used effectively by any competent compositor
- Instant change of size and face
- Faster setting—matrix “gathering”
- Easy alignment of different sizes
- Rapid and easy spacing
- Economies of all-slug make-up
- Multiple forms by recasting slugs
- Self-quadding and self-centering
- Long lines with single justification
- Unbreakable italics and scripts
- Slugs withstand severe molding pressure
- No work-ups on press—low quadding
- Accurate slug-height reduces makeready
- Surfaced slugs for quality printing
- Forms once corrected stay correct
- Simplicity of mechanism and operation
- Economical ruleform composition
- All operating time is chargeable
- Economy of floor space
- Low-cost PROFITABLE composition

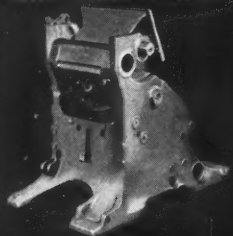
LUDLOW TYPOGRAPH COMPANY

Set in members of the Ludlow Eusebius family

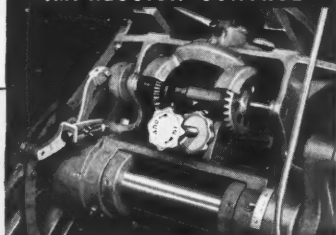
2032 Clybourn Avenue

Chicago, Illinois

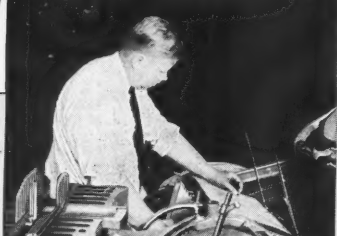
ONE PIECE FRAME



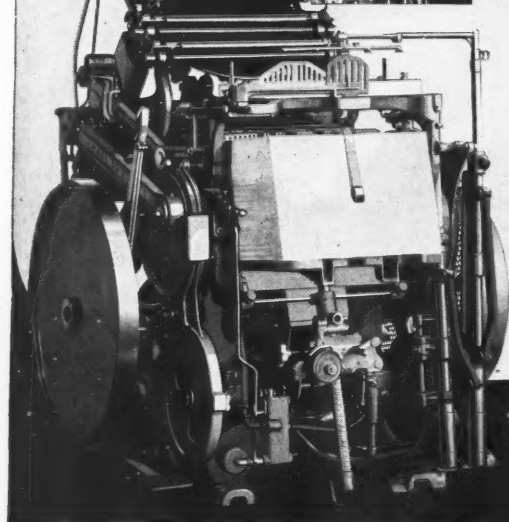
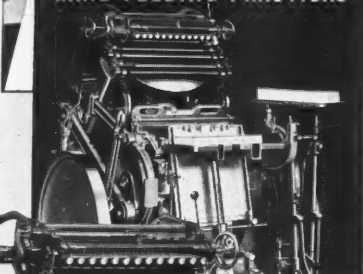
IMPRESSION CONTROL



SPEEDY MAKEREADY



HAND FEEDING PRACTICAL



ALL *THESE* FEATURES

One Piece Frame
Impression Control
Speedy Makeready
Hand Feeding Practical
Adequate Ink Distribution
Front Adjustment Fountain

Adjustable Roller Tracks
Reversible Ink Disc
Easy Wash-up
Automatic Feed Handles Any Stock
from Onion Skin to 12 Ply Board
Plus Twenty Other Features

ON ONLY ONE PRESS

.....and every feature provides adjustability, adaptability... *flexibility*. No wonder so many printers say that the Craftsman Automatic Unit is the most profitable investment they ever made.

Find out for yourself how this super modern, super automatic press can promote printing profits for you, too. Write for the booklet, "33 Reasons Why Printers Prefer The Craftsman Press."

CRAFTSMAN AUTOMATIC UNIT

10"x 15"

12"x 18"

THE CHANDLER & PRICE CO. - CLEVELAND, OHIO

NEW YORK: Grand Central Palace, 480 Lexington Ave.
CHICAGO: Transportation Bldg., 608 S. Dearborn St.



YOU'VE
Already
BEEN LUCKY If
You can find this
Watermark in
your Bond Paper

HOWARD BOND

WATERMARKED

"THE NATION'S BUSINESS PAPER"

Envelopes to Match

You'll like Howard Mimeograph and Howard Ledger, too.

THE HOWARD PAPER COMPANY, URBANA, OHIO

Send me ☐ Howard Bond Portfolio ☐ Howard Ledger Portfolio
☐ Howard Mimeograph Portfolio

Name _____ Position _____

Firm _____

Address _____ City _____ State _____

Please attach to your business stationery

IP-6-39

"THE WORLD'S WHITEST BOND PAPER"

Please Mention The INLAND PRINTER When Writing to Advertisers



THIN *and* **STRONG**

Here is one of the very latest developments in light-weight papers. It is thin as a shadow, but strong! The fact that it is made on precision paper machines has resulted in a sheet that is exceptionally clean and smooth . . . a sheet that will lend itself to a wide variety of uses.

Patawite manifold is unwatermarked, unglazed, and is available in canary, goldenrod, pink, green, blue, and white.

PATAWITE

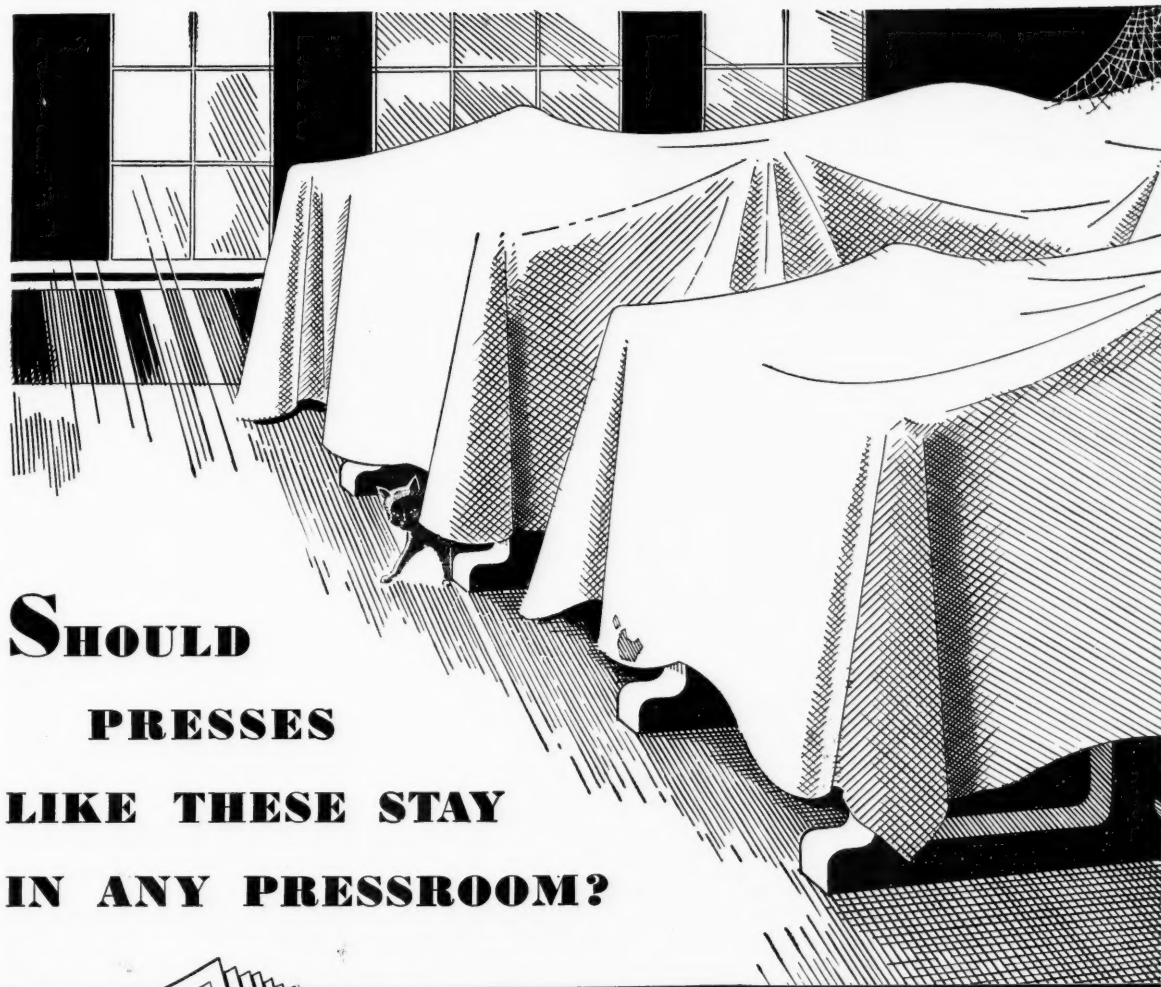
REG. U.S. PAT. OFF.

9lb Manifold

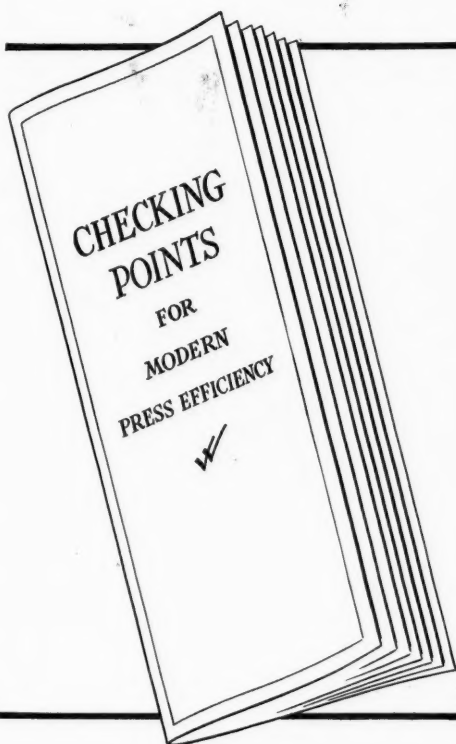
This versatile paper is recommended for Advertising Broadsides, Airmail Stationery, Departmental Forms, Carbon Copy Sheets, and many other purposes. Ask us for sample booklet and the name of the distributor in your territory.

Paterson Parchment Paper Company
Bristol, Pennsylvania

WEST COAST PLANT: 340 BRYANT STREET, SAN FRANCISCO, CALIFORNIA
BRANCH OFFICES: 120 BROADWAY, NEW YORK • 111 WEST WASHINGTON STREET, CHICAGO



SHOULD PRESSES LIKE THESE STAY IN ANY PRESSROOM?



IF SO . . . against what odds?

An increase of 140% marked the manufacture of cylinder presses from 1933 to 1937.* During this time and ever since, Miller installations have grown until they far outnumber other presses of like size. And over sixty percent of Miller purchases are reorders from Miller users.

There are simple ways of quickly determining whether pressroom obsolescence is penalizing your business. Ten leading questions and comments are given in a booklet "Checking Points for Modern Press Efficiency." Readers say that their consideration of the facts given in this booklet, has repaid them many times over. A copy gladly mailed to you, on request. No obligation.

*Latest available figures Census of Manufactures.



MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.



Please Mention The INLAND PRINTER When Writing to Advertisers

WHY PAY MORE *for Perforating* that the *Rosback Pony Rotary* DOES FOR LESS?



STUDY the photographs—compare the figures—(same job, 5 perforations on a 17 x 22 inch sheet, same stock, same operator)—

More than eight times the output of a vertical power perforator;

Five times the output of a slot rotary machine.

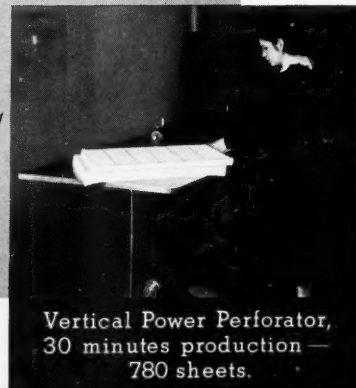
Then remember, the Rosback Pony Rotary costs you no more to buy and to operate than either of the above.

Consider also that with round hole perforation sheets lie flat, do not stick together, can be printed either before or after perforating; and the Rosback Pony Rotary is the only machine made that will do straight-line and strike perforating at the same time.

If you are looking for extra profits, check up on perforating costs; unless you are already using Rosback Rotary Round Hole Perforators, it's a good bet they can provide you important savings. Ask us to send you the facts and figures.

F. P. ROSBACK COMPANY
BENTON HARBOR, MICHIGAN

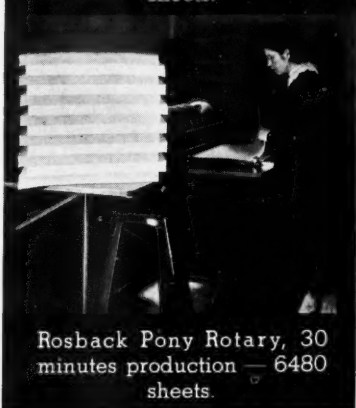
LARGEST PERFORATOR FACTORY IN THE WORLD



Vertical Power Perforator,
30 minutes production —
780 sheets.



Slot Rotary Perforator, 30
minutes production — 1260
sheets.



Rosback Pony Rotary, 30
minutes production — 6480
sheets.

NORTHWEST PEDIGREED PAPERS CONTINUE TO BE FIRST CHOICE OF PAPER-WISE PRINTERS



For Better Printing Specify

MOUNTIE

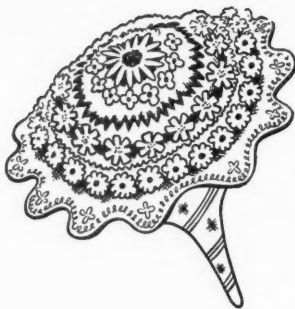
PEDIGREED PRINTING PAPERS

LEADERS IN A FAMILY OF QUALITY PRINTING PAPERS MADE BY

THE NORTHWEST PAPER COMPANY, CLOQUET, MINNESOTA

CHICAGO • MINNEAPOLIS • NEW YORK • SAN FRANCISCO • ST. LOUIS

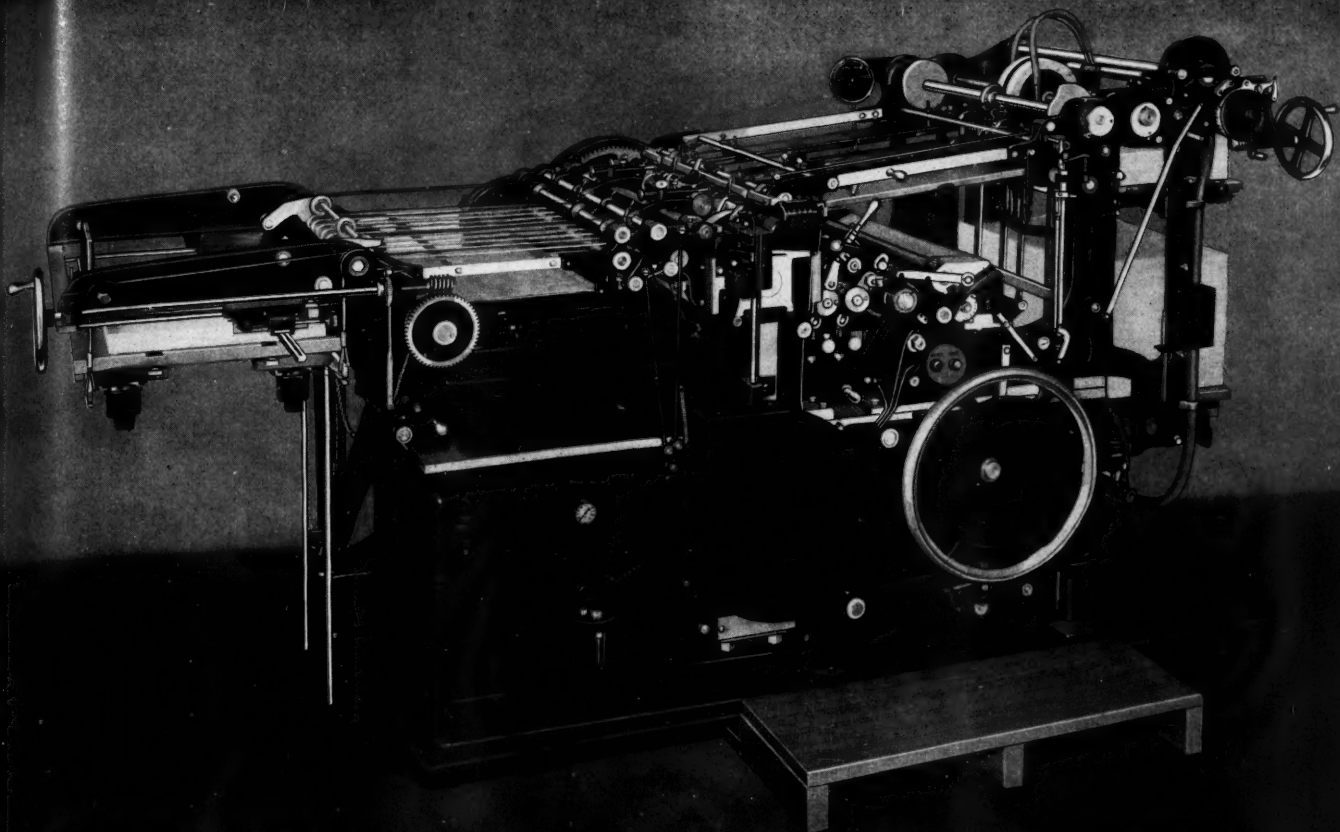
THANKS FOR GIVING THE
NEW KELLY CLIPPER
SUCH A HEARTY WELCOME...



BUT... REMEMBER THE ATF 17x22 KELLY!

Remember the ATF 17x22 Kelly if you want to weed out obsolete machinery and modernize your plant for high-speed, low-cost production. Remember that printers everywhere are making money with 17x22's... that these presses are easier to keep busy because most commercial jobs fall in the 17x22 inch size range. Remember to see your ATF Salesman and ask him to show you the latest 17x22 press sheet. Remember... the next time he calls!





THE ATF 17x22 KELLY

SPECIFICATIONS

Standard sheet	17x22 in.
Oversize sheet	17½x22½ in.
Smallest sheet	7x10 in.
Inside chase size	19¼x22¾ in.
Type bed size	21¾x25 in.
Roller coverage (2 rollers)	17¼ in.
Lightest stock	Onionskin
Heaviest stock . . . . .	.028 in.
Feeder capacity (About 5800 sheets of average stock)	24½ in.
Delivery capacity (About 7100 sheets of average stock)	30 in.
Speed range	2800 to 4200 per hour
Floor space (Open)	6 ft. 4 in. x 11 ft. 5 in.
(Closed)	4 ft. 9 in. x 10 ft.
Horsepower to drive . . . . .	.3
Net weight	6150 lbs.

Motored by Kimble

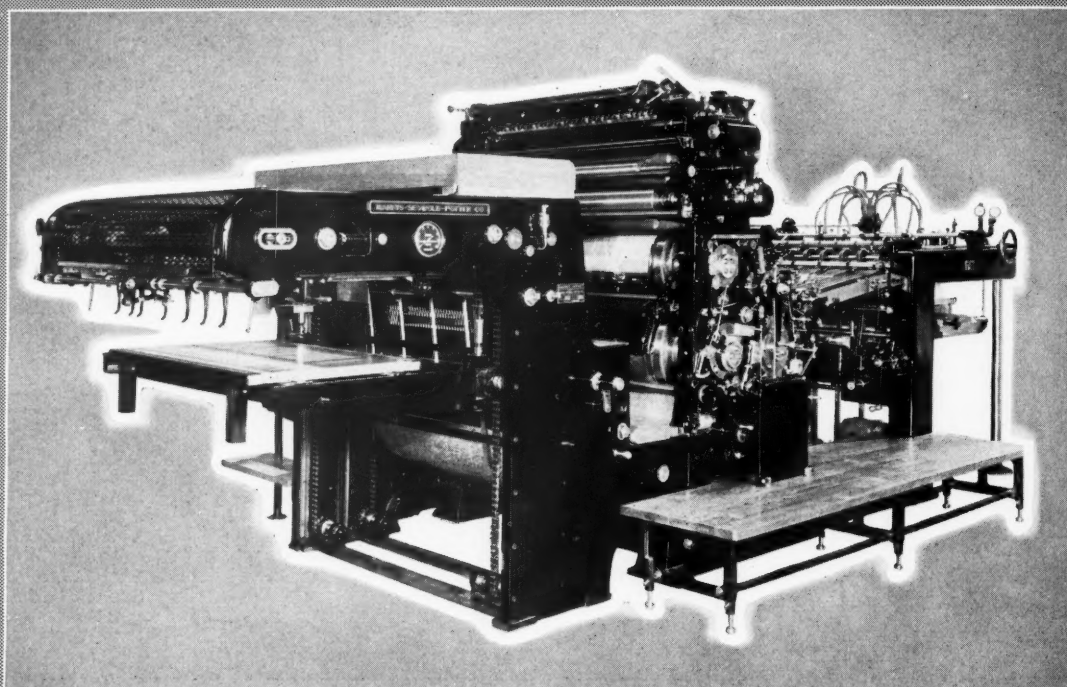
AMERICAN TYPE FOUNDERS

200 Elmora Avenue, Elizabeth, N. J. • Branches in 23 Principal Cities



Used: Balloon Light and Bold, Stymie Family

Please Mention The INLAND PRINTER When Writing to Advertisers



HARRIS *Offset* STANDARDIZATION

*Carries through from Press Foundation
to High Quality Salable Sheets . . .*

Plate Making

Through research Harris has developed and standardized new chemicals for both deep etch and surface plate making processes. Full details upon request. Write us with reference to your lithographic problems.

*Offset
is the
Modern
Method*

Precision accuracy in Harris Press performance is the result of Harris engineering—thorough knowledge of what is needed and the ability to produce it.

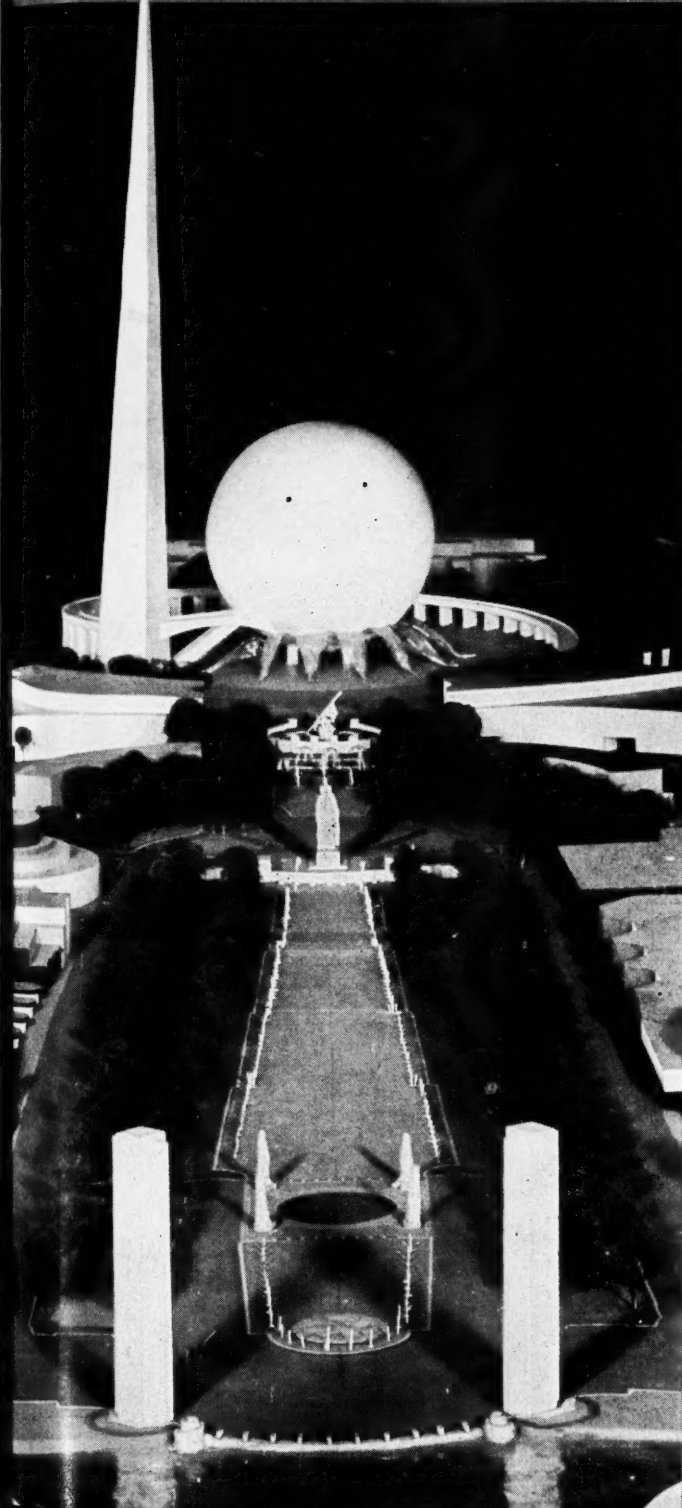
Today's requirements from modern business calls for a quality peculiar to Harris Offset Presses—equipment designed and constructed by the pioneer builders of successful Offset Presses to produce what modern business demands.

Skilled pressmen know the value of Harris Offset Standards. They are able through such standards, to produce a constant high quality, day after day.

HARRIS·SEYBOLD·POTTER·COMPANY

General Offices: 4510 E. 71st Street, Cleveland, Ohio. • Harris Sales Offices: New York, 330 W. 42nd Street; Chicago, 343 S. Dearborn Street; Dayton, 819 Washington Street; San Francisco, 420 Market Street. • Factories: Cleveland, Dayton

MAXOPAQUE



THE ALL-PURPOSE PAPER FOR
MODERN PRINTING

PREFERRED FOR
OPACITY
WHITENESS
STRENGTH

• Where opacity, whiteness and strength is desired there is no suitable substitute for Maxopaque. Whether printed offset or letterpress it lives up to its reputation as America's best paper for modern printing.

WRITE FOR SAMPLES

• Constitution Mall • New York World's Fair • New York City

Also Manufacturers of Rag-Content Correct Bond

THE AETNA PAPER COMPANY • DAYTON • OHIO

ON WATCH!

- There's one thing we feel quite strongly about.
- And that's this.
- We believe, in our business, there's just one time to catch mistakes—and that's *before they start!*
- Otherwise it may be too late.
- For closing dates won't wait while plates are made over—no matter how willing the engraver may be.
- That's why we are on the lookout day and night for mistakes that *might* happen.
- And that's why they usually don't!

SUPERIOR ENGRAVING COMPANY
215 WEST SUPERIOR STREET, CHICAGO, ILLINOIS
Engraving • Art • Photography • Photo-Retouching

PRINTING
UPHOLDS
THE WORLD

PRINTING
BUILDS
BUSINESS

PRINTING INSPIRES
SCIENCE ART AND
LITERATURE

PRINTING
EDUCATES
HUMANITY

PRINTING
ADVANCES
CIVILIZATION

PRINTING
THE BASIS
OF
LIBERTY



THE GIANT IN THE HOUSE OF PRINTING

Witness these amazing mechanical improvements and revolutionary scientific discoveries that profoundly influence the Art of Printing:

Automatic flat-bed presses with extraordinary new refinements—Four-color presses of marvelous capabilities—Rotary presses with constantly increased speed—Flash-dry printing climaxing previous press triumphs*—Engravings vastly improved through new processes—Direct four-color photography enriching the printer's artistry—Inks transformed with new principles of chemical mixing and production—Type-face designs adding new beauty to printed pages.

But even with these innovations providing far greater achievements in letterpress printing — *all dependent upon the use of coated paper* — printers have been disheartened in fully expressing their quality printing ambitions because of the traditional high price of coated paper. To an increasing extent printers have been obliged to apply their art to the inherently inferior printing surface of uncoated paper, with distinct loss of reader interest, advertising value and publishing success.

Coated paper — *the basic element of high quality printing* — for years remained unchanged in its characteristics and price position until **CONSOLIDATED COATED PAPERS** appeared on the market.

Because **CONSOLIDATED COATED PAPERS** are sold at prices every printer and publisher can afford to pay, they have today become "THE GIANT IN THE HOUSE OF PRINTING."

Thus, with the complete coordination of all the necessary factors for printing quality — admirable new types of printing equipment and supplies, record-breaking speed and efficiency in press production, and *the elimination of the price penalty for coated paper by the advent of CONSOLIDATED COATED PAPERS* — the stage is dramatically set for the RENAISSANCE OF LETTERPRESS PRINTING.

*In the new, dramatic steps in publishing utilizing the flash-dry process on coated paper, illustrated by Life magazine, **CONSOLIDATED COATED PAPERS** are playing the vital roles.

CONSOLIDATED COATED PAPERS come in different brands at prices that adapt themselves to each individual need of the printer. These brands are called Production Gloss Coated, Modern Gloss Coated, Production Coated E. F., Lakeland Coated E. F. and Rotofilm. Millions of readers see and admire **CONSOLIDATED COATED PAPERS** daily.

FREE Beautiful new **SAMPLE BOOK** printed in colors on Production Gloss Coated and Production Coated E. F. — ask your paper merchant or write direct to:

CONSOLIDATED WATER POWER & PAPER COMPANY

GENERAL OFFICES: WISCONSIN RAPIDS, WISCONSIN
SALES OFFICES: 135 SO. LA SALLE STREET, CHICAGO

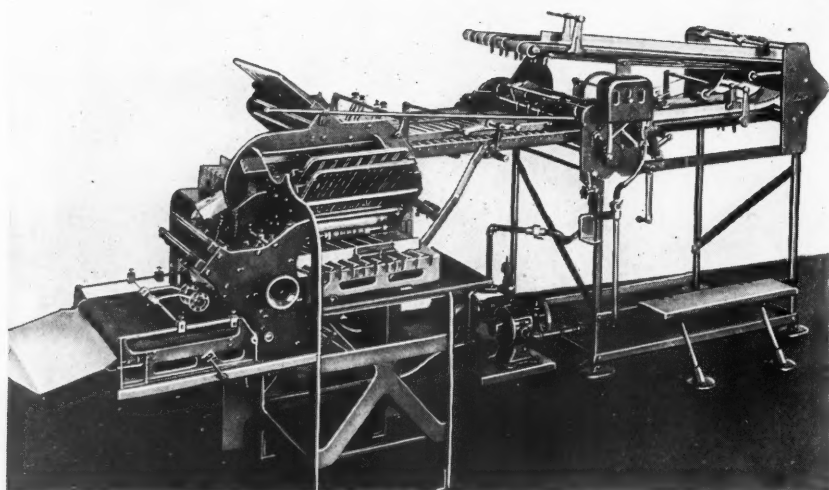
Buy or Specify

CONSOLIDATED COATED PAPERS

High-Speed Production
Equipment

DEXTER

Folders, Folders,
Trimmers, Stitchers



Over 90%
of the Direct Mail Advertising
Pieces Distributed by Six
Leading Industries
Comes Within the
SIZE RANGE and
FOLDING RANGE
of the
**CLEVELAND
"DOUBLE-O"**

THE literature illustrated here was collected, piece by piece, at six of the leading Industrial Shows held in New York City.

These advertising pieces represent the huge volume of printed matter issued by the largest and foremost industries in the country—work produced by the best Advertising Agencies and Printers.

It is an admirable cross-section of the latest and best in Advertising.

A careful analysis of each piece reveals that over 90% of these jobs can be folded on one type and size of Folding Machine—the *Cleveland Model "Double-O"*.

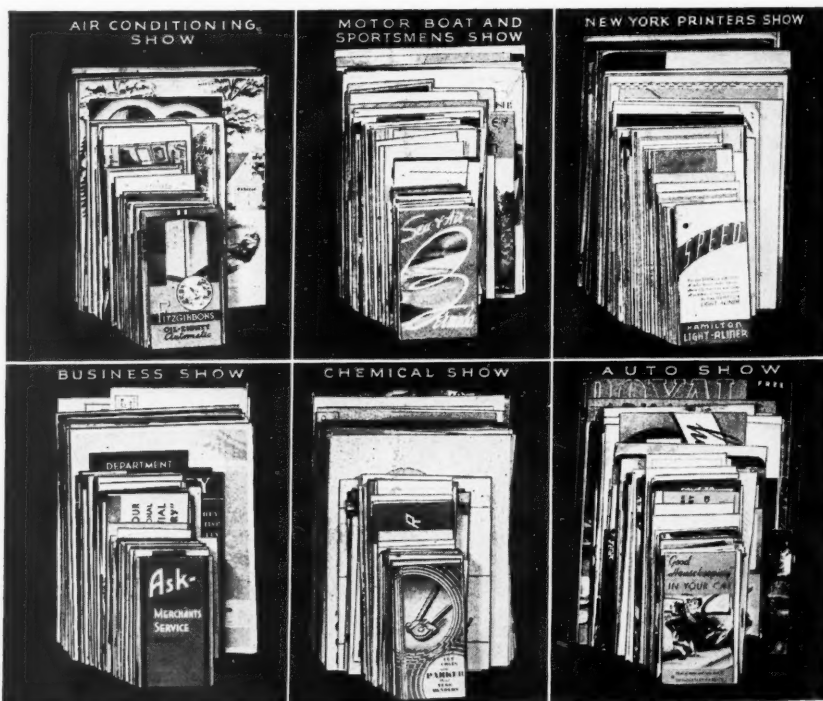
The Model "Double-O" folds sheets ranging in size from 4x6" to 22x28". Only a few Advertising pieces illustrated here are beyond this size range, and most of these are stitched booklets.

The 9 folding plates of the "Double-O"—three folding sections, with three

plates in each section—are more than ample for folding these widely varying types of folds.

Its high speed—over 300 feet per minute—gives you the lowest folding cost per 1000.

Ask for illustrated circular, "In Step With The Times". It gives you much valuable information regarding speeds, sizes and folds that come within the range of the Model "Double-O".



Dexter Folder Company, Pearl River, New York

NEW YORK, 330 West 42nd Street
CHICAGO, 117 West Madison Street

BOSTON, 145 Summer Street
CLEVELAND, 1700 Euclid Avenue

DALLAS, J. F. Conner, 5741 Euclid Avenue
SAN FRANCISCO, LOS ANGELES, SEATTLE, Henry W. Whitcomb Co.

LIKE THE LION TRAINER'S ART...
IT'S ALL IN **KNOWING HOW!**



DEVILBISS

**THE OLDEST AND LARGEST
PRODUCERS OF COMMERCIAL
AND INDUSTRIAL SPRAY AND
SPRAY PAINTING EQUIPMENT
IN THE FIELD TODAY!**

DeVilbiss knows how! DeVilbiss has devoted more than fifty years exclusively to the business of building and perfecting spraying equipment. And in this field, as in all fields, long experience has produced notable achievements.

Note, for example, the simplicity and sturdiness of the DeVilbiss Spray Gun. The same simplicity, the same sturdiness—and efficiency

and dependability to the same high degree—are characteristic of the entire DeVilbiss Spray System for printing and offset presses.

The spray equipment you buy for your presses can mean the difference between profit and loss for years to come. When you invest your money in it, be sure it is made by a company well past the stages of trial and error in building sprays.

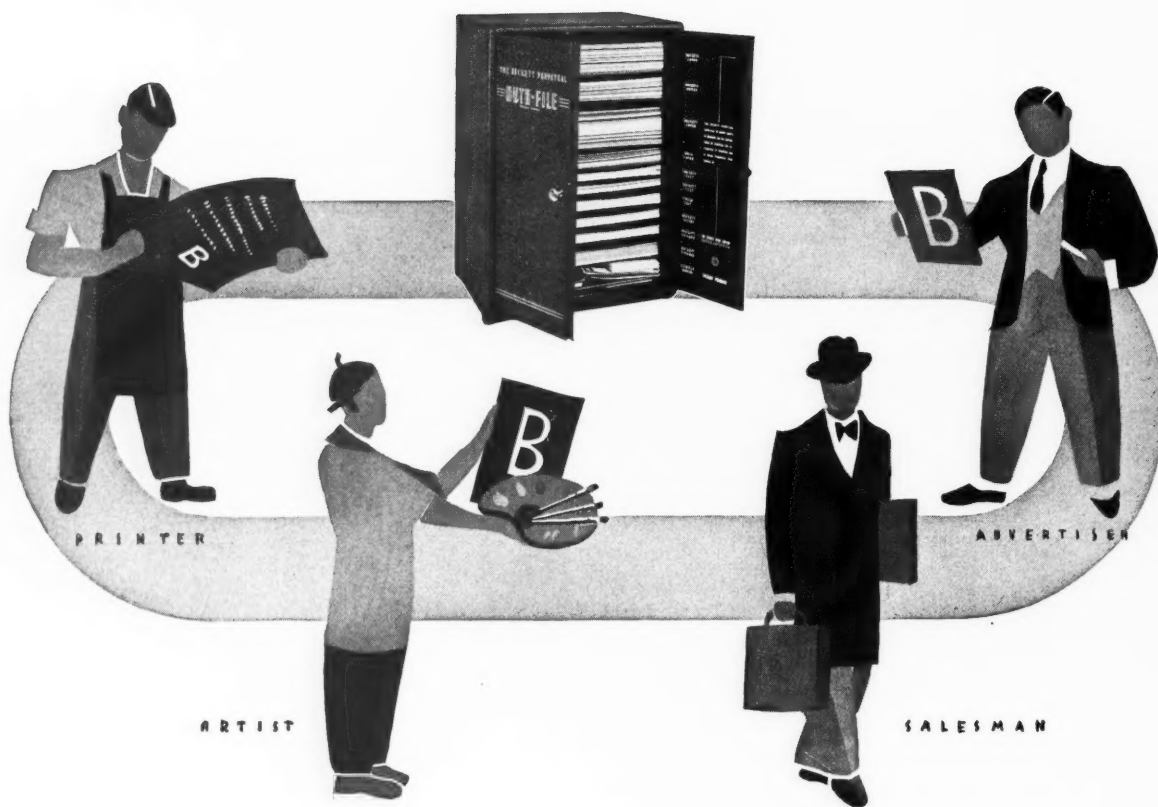
PROTECT PROFIT WITH

DEVILBISS

SPRAY SYSTEMS

THE DEVILBISS COMPANY • TOLEDO, OHIO • U.S.A.

Please Mention The INLAND PRINTER When Writing to Advertisers



SERVING THE ENTIRE FIELD

The adaptability of the Beckett Perpetual Auto-file to the specific needs of the printer, advertising man, artist or salesman is one of the reasons why it is so highly regarded in every branch of the graphic arts industry.

Wherever it is an advantage to be able to make a dummy or exhibit a sample of precisely the kind of paper required the Auto-file meets the situation. It permits instant service and obviates the delays which are always annoying and often fatal to your prospects.

In the Auto-file are 299 dummy sheets 9 x 12 (after folding) of Buckeye, Beckett and Ohio Cover, Buckeye, Beckett and Tweed Text, Beckett Offset and Beckett Opaque.

The papers are perpetually renewable without a penny of expense and the handsome steel cabinet, but 19 inches high, is so compact that you can keep it always at hand. To members of the graphic arts it is available at the nominal price of \$5.00, but a small part of its cost. Your money refunded if you are not pleased.

THE BECKETT PAPER COMPANY

MAKERS OF GOOD PAPER IN HAMILTON, OHIO, SINCE 1848

Copyright, 1939, by The Beckett Paper Co.

Here's your chance to

**SAVE ON
TYPE!**

**ATF ANNOUNCES
BIG TYPE SALE!**

**Offers 15 to 32% Discount
on 249 Popular Faces**

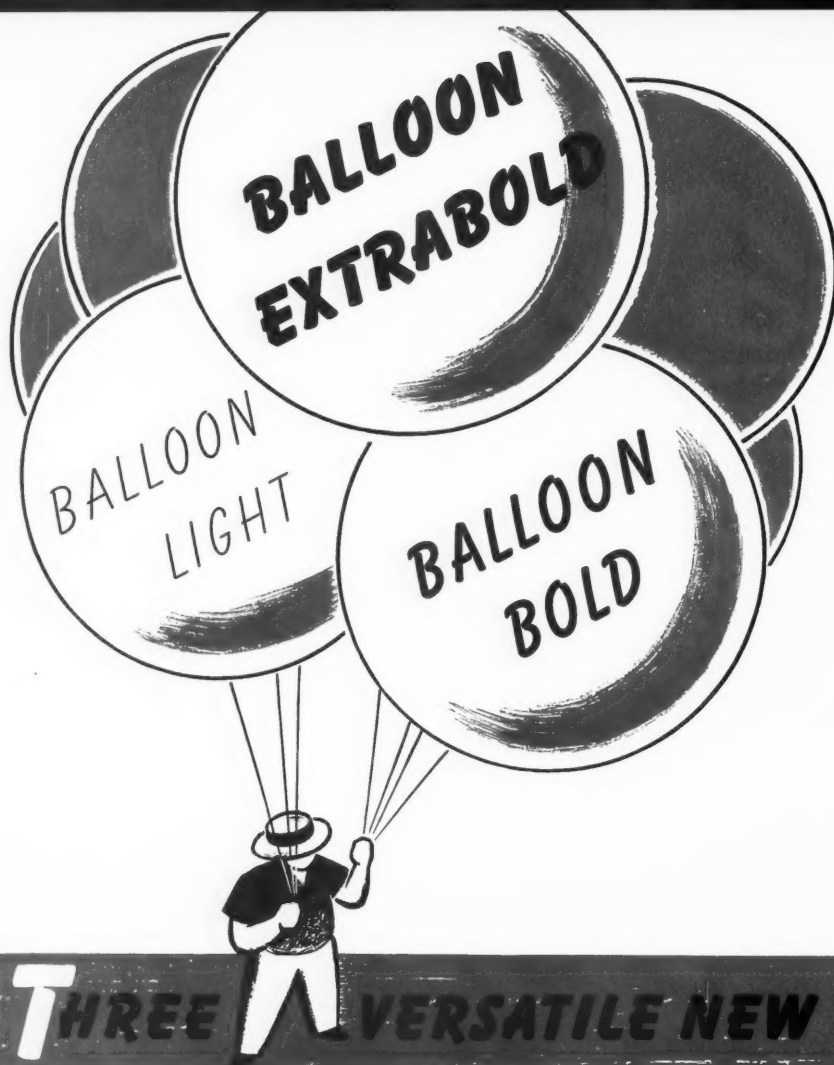
An opportunity to make real savings on real foundry type is available to printers who take advantage of the unusual discount offer just announced by American Type Founders. Save!

During June and July you can buy

249 popular ATF type faces at a SPECIAL 15% DISCOUNT from list prices, then get a quantity discount ranging from 5 to 20% on top of that. Your discounts can total as much as 32% during these two months—the more you buy, the more you save. . . . This is no clearance sale, neither is your choice limited to a few faces. This outstanding offer applies to every one of the 249 Class 1 and 2 faces shown in the Handy Index of American Types and Price List No. 15, includes even the up-to-the-minute faces shown on the next page. . . . Now is the time to restock empty cases with old favorites, to add those smart new faces that will attract profitable new business. Get your order to the ATF Branch nearest you—or ask your ATF Salesman—before July 31st and save from 15 to 32% in the bargain

AMERICAN TYPE FOUNDERS

ELIZABETH, NEW JERSEY • BRANCHES AND AGENTS IN TWENTY-FOUR PRINCIPAL CITIES



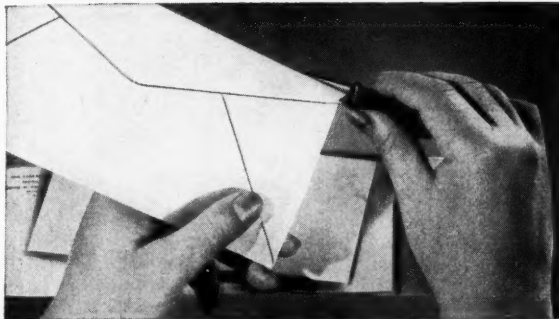
*Buy these
smart faces at
a **DISCOUNT!**
See preceding
page*

*CERTAIN TO BE WIDELY USED SINCE THEY RECREATE IN TYPE THE BALLPEN LETTERING
FAVORED IN CURRENT ADVERTISING, THESE THREE FACES WILL FIND AN EVEN WIDER
USAGE BECAUSE OF THEIR SOUND, SIMPLE DESIGN AND GENERAL UTILITY. DRAWN BY
M. R. KAUFMANN AS COMPANIONS TO HIS POPULAR SCRIPTS, THEY WERE CUT TO LINE
WITH THE KAUFMANN'S AND ARE CAST ON A SQUARE BODY TO MAKE THE SETTING OF
COMBINATIONS EASY. AVAILABLE IN 10 TO 96 POINT FROM YOUR ATF SALESMAN*

American Type Founders · ELIZABETH, N.J.

BRANCHES AND SELLING AGENTS IN TWENTY-FOUR PRINCIPAL CITIES

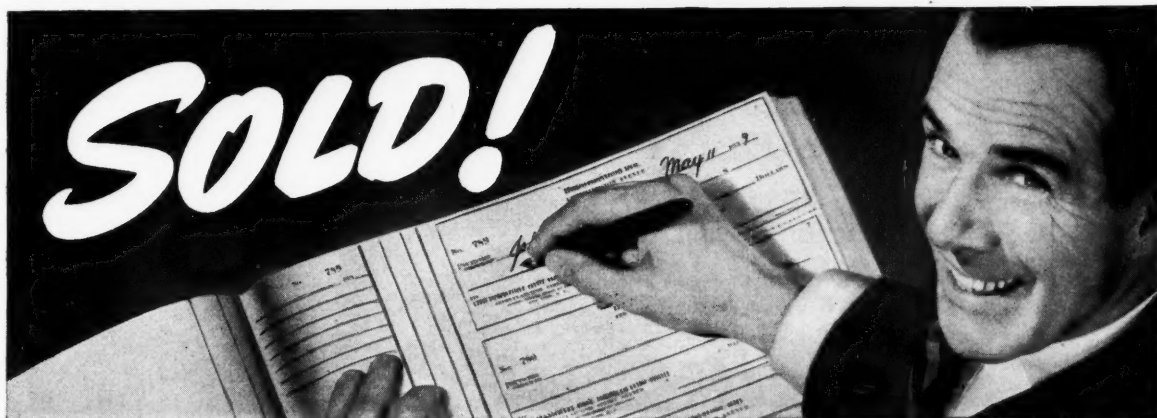
SELLING... SELLING...



A good-looking envelope catches his attention



A good-looking letterhead makes the right impression



A SALES LETTER CLICKS FOR YOUR CUSTOMER *and you're off to a second profit!*

REPEAT BUSINESS—there's where the second profit lies. And the way to get it is to see that the letterheads and envelopes you print are good salesmen for your customers. That makes them good salesmen for you.

Make sure that your customers' sales letters click. Print them on paper that commands respect. And give them a head start with good-looking envelopes that catch attention. Print them on Hammermill Bond, with Hammermill Bond Envelopes to match.

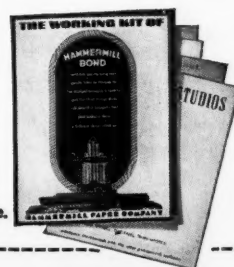
Letters on Hammermill Bond are good salesmen. They *do* make a good first impression . . . a lasting good impression. In your shop Hammermill Bond prints sharp and clean—and profitably. In your customer's office it takes typing neatly, erases without smudging,

makes clear carbon copies. On a prospect's desk it helps make sales for your customer—and repeat sales for you.

Go after these repeat sales. Ring up the second profit. Cash in on the plus values of Hammermill Bond—the name that helps you land the job . . . the paper that helps you keep the customer.

WIN AND HOLD NEW BUSINESS!

Don't just talk the answer to a prospect's problem. Show it . . . prove it—with the 1939 Working Kit of Hammermill Bond. Tells how to improve letterheads, match stationery, choose envelopes . . . how to use the color signal system, design efficient printed forms. *Send for it.*



If you drive to the N. Y. World's Fair, take Route 5 through Erie to Hammermill. We'll gladly show you how Hammermill papers are made.



Send for it!

Hammermill Paper Co.
Erie, Pa.
Please send Working Kit of
Hammermill Bond. IF-JU

Name _____

Position _____
(Please attach to your *business* letterhead)

Please Mention The INLAND PRINTER When Writing to Advertisers

**aren't you
robbing your business
aren't you doing
wrong—if you don't
investigate NOW!**

Even the "Good Book" says you
have no right to BURY your
TALENT, viz.: NOT to

**Use your credit that
is good with us!**

To prove the "doubting Thomas"
streak in human nature a man once
stood on London Bridge offering gold
guineas for a shilling . . . no one
would believe they were real . . . there
were no takers . . . they passed them
up . . . isn't that what you're doing
when you refuse to investigate the
business-building, profit-creating
adaptability of the New Automatic
Baum to your business?

Isn't that robbing your business?
Isn't that doing wrong?

615 CHESTNUT STREET
PHILADELPHIA, PENNA.

WHAT MORE can we do?

We offer you the greatest business builder
... for a "song" ... on terms that make it pay
for itself in a few weeks ... yet you can take
years to pay for it.

If you could only see the letters of
THANKFULNESS that come to our desk
daily—from printers and bookbinders
from Maine to California—you'd under-
stand—our desire—our urge—for you
at least to **know** all about it—there **is**
something **new** under the sun—there **IS**
unselfishness in business—there is **SU-**
PER-value unapproached . . . let alone
unequalled.

Won't you open your mind—your eyes—
won't you believe the experience of thou-
sands of others? Won't you investigate?

If simplicity, economy, mass production
enables us to offer the finest precision-
built automatic profit-creators ever de-
signed at hundreds of dollars less . . .
and we take less than 2% net profit in
selling millions of dollars worth . . .
aren't we **ENTITLED** to YOUR apprecia-
tion to the extent of an investigation of
its application to your business?

**Isn't the success of your business close to
your heart?**

Don't you want to create more jobs (every
year since 1933 our business has shown an
enormous increase over the preceding year
... this year we have enlarged the fac-
tory and purchased a large additional
factory and created many additional jobs
at factory and in our sales and service
nation-wide organization).

Make a special note of this advertisement
now—as a reminder to write or wire for
details.

Thanks so much.

Russell Ernest Baum

THE WORLD'S GREATEST FOLDING MACHINE VALUE . . . F

**We
dare you
to read this
unsolicited letter**

**paid for itself in
THREE months!**

**Tided us over a 40%-50%
increase in business**

**ALL WE ASK is an open mind—
to investigate—and you, too,
will be writing to THANK us!**

The 14x20 Automatic BAUM

- Only \$85 initial . . . \$30 monthly

**It FOLDS 5 folds in ONE operation!
It DECKLES! . . . It PERFORATES! It
SCORES! It CUTS! . . . It has the Amaz-
ing Capacity to deliver 15,000 to
50,000 FOLDED SHEETS an HOUR!**

... FASTEST SELLING FOLDERS IN AMERICA

Please Mention The INLAND PRINTER When Writing to Advertisers

Smithcraft

COLUMBUS JUNCTION, IOWA

Russell Ernest Baum,
Chicago, Illinois.

In view of the fact that our new Baum Quintuplet Folder has completely paid for itself within the past three months, we are anxious to liquidate the entire balance of our notes on this account. We have the cash on hand to take care of these if you will notify us as to the total amount with interest.

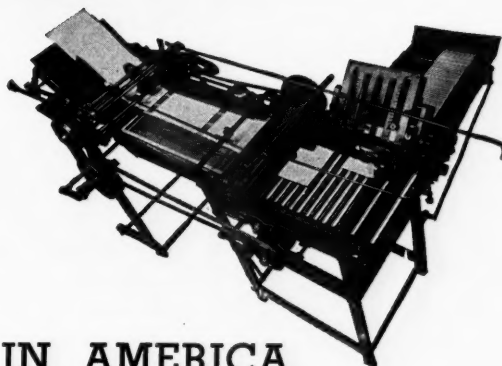
We cannot express too highly our appreciation of the assistance this folder has been in tiding us over a 40% to 50% increase in business during the past season. Only a printer who has been faced with a similar situation in a seasonable business such as ours can appreciate the problem of trying to handle such an extra rush of business within a very limited space of time. Our only regret is that we did not know sooner of the assistance that a Baum Folder could be to us.

Yours truly

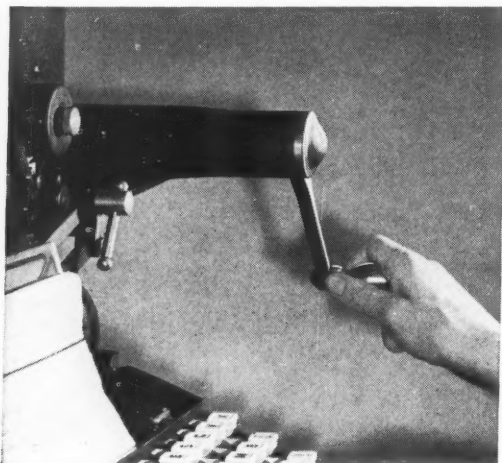
Paul B. Smith
Manager

FBS:I

**Only regret
we did not know sooner
the assistance a BAUM
could be**



SAVES TIME—It takes but 1½ seconds to shift from magazine *one* to magazine *four* with Linotype's exclusive One-Turn Shift. How long for a single shift? Before you can say Jack Robinson!



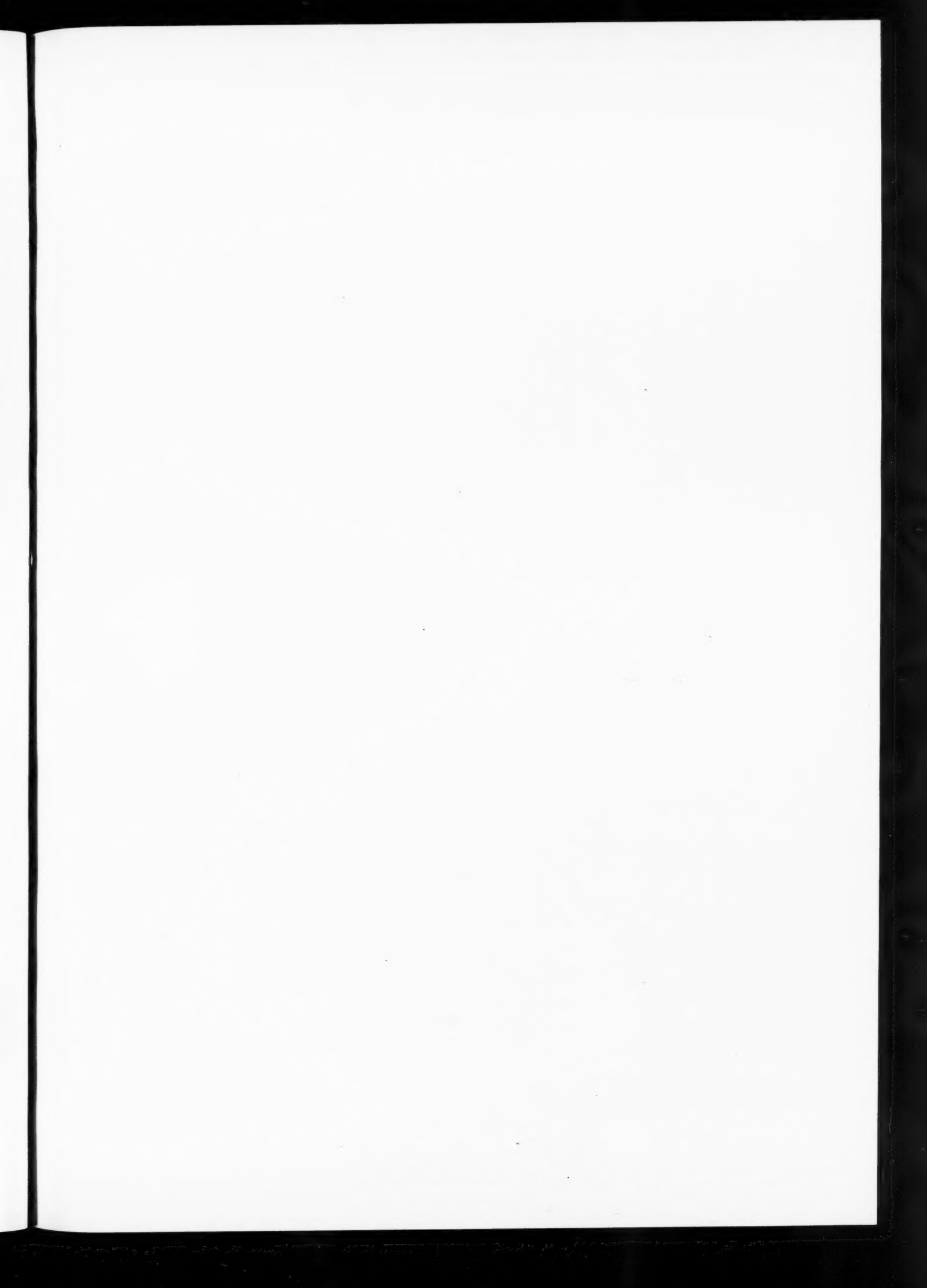
ANCHORED! Linotype's channel entrance partitions are always in correct position. Every mat can drop off the bar with complete confidence that his partitions will be waiting in just the right spot to guide him smoothly home. Front and rear anchoring of partitions is made possible by Linotype's Spiral Automatic which banished old-fashioned safeties with bending entrance partitions.



Linotype Erbar Bold Condensed and Scotch No. 2

MATS HAVE TWINS, but not identical twins. Two separate and distinct display faces came from these mats. Another font may produce roman and italic while

some bear light and bold. Sizes are 18, 24, sometimes 30 point. They're Linotype Duplex Display mats. They do double duty and so do the magazines which carry them.





Plates Courtesy Goes Lithographing Company.

Lithographed by Students of the Chicago School of Printing and Lithography

610 Federal Street, Chicago, Illinois



• The Leading Business and Technical
Journal in Printing and Allied Trades

The Inland Printer



For June, 1939. Volume 103, Number 3
Established 1883. J. L. Frazier, Editor

YOUR COMPETITOR, THE STATE!

"Prison printing," a headache to private printers, is a bigger menace in some states than it is in others. But it's always threatening to spread! This survey shows what is being done to combat it, and what you can do

"State-owned printing establishments in Jackson Prison and the boy's industrial school at Lansing shall be exempt from the above provisions, provided, however, that these institutions shall not perform printing other than the needs and requirements of these institutions."

● That, reader, is the text of Act Number 153 of the Public Acts of 1937. Good enough. In the legislature of the state in question, Michigan, it was proposed recently to eliminate from that paragraph, and the Act, these significant words: "provided, however, that these institutions shall not perform printing other than the needs and requirements of the institutions."

The printers of the state, quite justifiably, saw red.

Penal and other state institutions are presumed to be operated with funds raised by taxation. Taxes are bad in any language, especially when pyramided as they have been in the United States and most individual states since the Depression Debacle. They are at their best, and only proper, when the burden is uniform on *all* citizens and *all* industries. When, for one reason or another, a few crafts are seized upon as best for rehabilitation of prisoners, equipment is installed, and some bright young state senator or representative goes "economic," then a situation develops which, in the opinion of the editor of THE INLAND PRINTER, amounts to a penalty against such crafts.

Worked out as the bright legislators doubtlessly envisage it will, the

idea amounts to appeasement in the form of lower taxes for the majority of industries, while the "favored few" (Printing being Number 1, it would seem) would lose a lot more at the bunghole than they'd gain at the spigot. Also, and this is further to the point, why should honest, willing-working compositors and pressmen "lose time" because prisoners at Lansing or Leavenworth, through the printing they turn out, can, perhaps, reduce taxes for the automotive or other industries not subjected to competition with prison labor? No attempt has been made, as yet, to build automobiles or hair nets in prisons.

But, back to Michigan for a second or two. Concurrently with the attempt to delete portions of Act Number 153, House Bill Number 499 was introduced to Michigan.

"This Bill," says *The Graphic Arts News*, of Grand Rapids, "will eliminate from the state-printing contract all multilith, multigraph, and other duplicating machines and allow all state departments to use this brand of equipment for producing all the requirements of their own departments. This industry can readily see the danger in such action, and if the state is going into the printing business on

such a far-flung scale, with prison, vocational school, and departmental printing plants, it's going to have a decidedly detrimental effect both on employes and employers in our industry. This Bill should be protested against with as much vigor as Number 441," (amending 153, aforementioned). "Not only should you express yourselves, but you should also have your employes write the men listed as being on the printing committee. After all, it's public opinion that put them there, and a different brand of public opinion can remove them from the picture."

In a later issue of *The Graphic Arts News*, under the heading "May They Rest in Peace," we read the following:

"House Bill 499: This Bill is the one that would establish a printing plant in every department of our state Government. This Bill has now been returned to the printing committee of the House and we have every reason to believe it will stay put.

"Senate Bill 427: This Bill is in the Senate committee on state affairs and we are quite certain that it will stay put. This Bill would have put the sales tax back on commercial advertising and industrial processing, two little matters that would have been fatal to the printing industry."

More power to the alert printers of Michigan.

However—like Banquo's Ghost—the same menace to printers bobs up ever and anon, here and there, and so THE INLAND PRINTER determined to change from the role of mentor to

that of a Gallup—to secure, assemble, and present the facts as to what is going on in each state for the benefit of the printers in the other forty-seven.

The survey was begun in the hope that the result would reveal a better condition than the Michigan incidents indicated, and that, if the hope was realized, the array of “good neighbor” examples would be a deterrent against existing and contemplated persecution—and it is that—of the industry which means more to other industries, and to mankind, than any other.

The nation-wide survey warrants a hopeful outlook, although one that will bear watching. In most of the states, so far, the thorn of “Government competition” penetrates the heel of the printer little more than it does that of manufacturers in other lines.

The sugar may cover the bitter pill, but the meal’s sweet tops it off. So we’ll relay, first of all, reports from states in which the printers, while paying taxes at the same rate as clothing manufacturers and others, suffer most from what convicts, orphans, and other unpaid public wards are doing, and what clerks in state offices do on duplicating machines.

Darkest in Connecticut?

The picture of darkest hue, perhaps, comes from Connecticut, and the situation there demonstrates most effectively the importance and timeliness of this current inquiry of THE INLAND PRINTER.

“I received your letter in regard to penal printing plants this morning,” our reporter says. “Interest in the subject is quite strong here. We went so far as to introduce a Bill to the present legislature attempting to discourage further growth, but with little success.

“I do not have time at the moment to give you a complete picture of the situation, but to my mind the best method of attacking this problem is to feature the almost limitless possibilities for further crime which are automatically opened to the criminal who is taught the use of type, ink, paper, and presses at the expense of the state itself.

“I am convinced that any other attack is open to the usual arguments of the greed and selfishness of private industry. Public officials are comparatively cold to the subject. Organizations interested in criminal rehabilitation cry ‘foul’ when any attempt is made to bring the subject to light.

“Our largest penal department is located in a reformatory and was organized primarily as a school. *It is now an out-and-out printing department, bidding in competition with private printers on state work.* Its economic alibi is its low prices. However, these are determined without any accounting for overhead expense whatsoever. In spite of all argument, it operates at a consistent loss of 16 per cent or more.”

Virginia Gets State Work

The situation in Virginia is but little, if any, better. “Many years ago,” our reporter states, “the Virginia State Prison Board established a small plant in the penitentiary with the stated intention of training convicts in useful trades. The equipment put in was second-hand and not very elaborate. This has grown until the plant is well enough equipped to print most of the forms used by the state and its counties.

“We have tried on various occasions to have the plant closed, but have, so far, been unable to make progress. We suggested that they teach the convicts law, but it had no effect.

“Our state law reads that all work of the state, state-owned institutions or partially supported by the state, and all county work must be sent to the penitentiary first, and if and when the plant is unable to take care of it, then it goes to the outside low bidder.”

Limit Set in Maryland

Conditions are some degree better in certain few other states, although printing for state departments is accomplished in penal institutions while the governors ride in cars made at Detroit. Our Baltimore correspondent explains the situation succinctly in the following words:

“The primary penal institution in Maryland doing printing is the penitentiary which has a modern, complete plant under the supervision of three exceptionally fine men who are paid employees.

“The plant consists, approximately, of two cylinders, two verticals, three platen presses, two monotypes, two linotypes, a considerable quantity of small bindery equipment, and a very fine modern composing room. Employment runs between twenty and twenty-five persons. It is impossible to determine the dollar value of the work produced in this plant, although it is definitely run as a production unit,

rather than as an educational unit. The work done is of generally high quality, and the plant is to be kept in A-1 condition.

“In addition, the Maryland Training School for boys has a small job shop which is used primarily for training of youngsters.

“Other public or semi-public institutions doing printing include: St. Mary’s Industrial School, a religiously sponsored reformatory which has a very fine printing plant used primarily for the production of religious printed matter and as a training institution for boys. The Municipal Duplicating Bureau has a Kelly, multilith, multigraphs, and similar equipment and does a big share of the municipal printing. The Baltimore Police Department has a very small job shop for occasional work.

“In connection with the Maryland Penitentiary, Maryland has what is known as a ‘State Use Law’ which limits products of penitentiaries to state departments and to state-owned or operated institutions. State departments and state institutions receiving more than 50 per cent of their support from the state are required to obtain such of their supplies as are possible from the producing departments. State-aided institutions receiving less than 50 per cent of their support from the state, may voluntarily obtain their requirements from producing departments. The producing departments, of course, include the printing plant of the penitentiary.”

Rather ideal conditions seem to prevail in the states of Vermont, Utah, Texas, South Carolina, Pennsylvania, Oregon, Oklahoma, Ohio, Mississippi, Maine, Louisiana, Kentucky, Hawaii, Colorado, North Dakota, Illinois, and Nebraska, according to our survey.

Not Serious in Illinois

S. F. Beatty, secretary of the Chicago Graphic Arts Federation, after writing that he had learned from secretaries of printers’ associations and others that the problem of convicts and other state wards doing printing in competition with commercial printers is quite serious in some parts of the country, states that “up to this time we are thankful to say that this matter has not been a serious problem in Illinois, although there is printing equipment in the Illinois State Penitentiary at Pontiac which is used to teach the inmates the printing profession, at least the fundamentals.”

According to our informant there, "the North Dakota State Prison located at Bismarck has a handful of printing equipment which is used to produce the necessary blanks required in the prison office, and for the printing of the large number of shipping tags used in the twine factory operated by the prison. Only one man, an inmate, is employed in the print shop. This prisoner is paid five dollars a month which is credited to him at the prison commissary, where he can purchase tobacco, candy, and the like. The only equipment in the prison consists of a 10-by-15 jobber, a paper cutter, stone, and a few fonts of type."

Of the Denver printers, our good friend Frank Cronk, than whom there are few better at swinging English or thinking straight, paints a neat picture which is creditable both to printers and politicians of Colorado.

"As to prison printing," he reports, "we have not so far been behind the eight-ball. Our state (boys) Industrial School at Golden has a printing course and that school has turned out some nice boys who have found no trouble securing jobs. I believe the Golden school does some outside work for other state institutions, but very little. There is no printing plant at the state penitentiary at Canon City."

"According to my best knowledge," writes Helen Benjamin, formerly with Anthracite Typothetae, which closed its office at Scranton last December, "the only institutional printing done in Pennsylvania is for the institution itself, or for reformatories and educational purposes."

Perhaps it is natural that one of the brightest spots in the U.S.A. firmament, a distant but beautiful spot, should effectively blend the colors for the printing industry. Secretary E. W. Stenberg, secretary-manager of the Typothetae of Hawaii, does that job neatly with his comment.

"In answer to your letter regarding prison printing," he reports, "I am happy to say that while Oahu Prison has a small printing shop, it does no printing in competition with commercial printing plants. The shop is used only for printing the prison's magazine, *Paahao Press*, which is distributed to the inmates and some outside subscribers. *To the best of my knowledge, printing, even for use in the institution, is done on the outside.*"

"Some years ago," he goes on to state, "one of the wardens of the prison agitated for a penitentiary print

shop, advocating that it be established to do printing for the various territorial departments, but, after an investigation, the matter was dropped."

Good work, we say, on the part of the printers of the forty-ninth state of

ana," he states, "there is no printing equipment in any of our prisons or reformatories, and, therefore, no printing is done in these institutions, or any other state departments, or for sale to general business concerns. This

Printing Industry of State Gets Ruling Under Law

Attorney General M. J. Yeomans and Governor Rivers give out ruling on State operated printing plant.

See the back page of this bulletin for petition submitted to Governor Rivers on August 12th.

Just as soon as this Committee called to the attention of Governor Rivers the constitutional provision that prohibited the State operating their own printing plant, the Governor said he would have our Attorney General make a ruling on the issue. The Governor further stated that if the Attorney General ruled that the State Printing Plant at Tattnell Prison was being operated without authority of law that he would order its discontinuance.

Within a period of only ten days' time, the Attorney General had placed his ruling on the Governor's desk, copy of which was sent to Mr. Joe W. Roser, President of the Georgia Printers Association.

Attorney General Yeomans' opinion holds "That a state-operated printing plant violates Article 7, Section 17, of our State Constitution." His opinion says, in part:

"The Constitution, as stated above, provides that 'the General Assembly shall provide by law for letting the public printing to the lowest responsible bidder or bidders, who shall give adequate and satisfactory security for the faithful performance thereof.' THIS PROVISION OF THE CONSTITUTION IS MANDATORY AND BINDING ON THE GENERAL ASSEMBLY. This language clearly implies that the public printing shall be done by contract let to the lowest responsible bidder or bidders, and that each bidder or bidders shall give adequate and satisfactory security for the faithful performance of their contracts. The State cannot contract with itself for public printing. Neither can the State, or a political subdivision, comply with that provision of the Constitution requiring that 'adequate and satisfactory security for the faithful performance thereof shall be given on the part of the lowest responsible bidder or bidders,' and it is my opinion that the General Assembly cannot consistently with the above quoted provision of the Constitution make provision, except by contract with the 'lowest responsible bidder or bidders, who shall give adequate and satisfactory security.'

"The fact that the prison institution at Milledgeville has for several years been engaged in printing cannot affect or modify the provision of the Constitution."

The printers of Georgia are to be congratulated that under this ruling of the Attorney General, the State Printing Plant will be discontinued. It is a real pleasure to know these public officials respect our fundamental and organic law and that they wish to administer our Government accordingly. The fairness and fearlessness of these two high State officials merit our commendation.

Inasmuch as many newspapers over our State wrote editorial articles in protest of a State-owned printing plant, we believe it only fair that the public be advised through the same mediums of the ruling made by Attorney General Yeomans and the acceptance of it, in good faith, by Governor Rivers.

This instance, within itself, proves conclusively that our Industry needs a strong State organization. It shows, also, what can be accomplished by organized efforts. The battle is only partly won, as at the next meeting of our legislature some member may introduce a suggested amendment to this constitutional provision. Our legislators should know now that the people of Georgia do not sanction Governments entering private business.

The officers of the Georgia Printers Association are, Joe W. Roser, Rome, Georgia, President; C. E. Walton, Columbus, Georgia, Vice-President; and Harriet Mae Judd, Atlanta, Georgia, Secretary and Treasurer.

If you are not a member of this organization you should, in the promotion and protection of your industry, affiliate yourself with it now.

"The state cannot contract with itself for public printing," rules the attorney general of Georgia. Credit the vigorous Georgia Printers Association for getting action in this situation

the U.S.A.—or will that be Alaska? A hand, also, to the legislators who seem to realize that to pay taxes, business concerns must make profits.

Secretary George H. Koerner, of the Ben Franklin Club of Louisville, doesn't sing the blues either. "Up to now," he writes, "there is no printing done in our prisons and adult reformatories. They have no printing plants that we know of." Frank A. Berger, secretary of the New Orleans Graphic Arts Association, is more positive to the same effect. "In Louisi-

is also true for our city of New Orleans." Glory be! That's encouraging.

And Frank W. Wardwell, of Maine Typothetae, Portland, saves his time and yours in support of Messrs. Koerner and Berger by writing, "There are no printing departments in any state institution in Maine."

"There is no printing being done in our state penitentiary," that top-notch printer, E. Lawrence, of Greenwood, reports for Mississippi. "Mississippi," he goes on to say, "has a rather unique way of taking care of such problems

here. It has four or five of what are known as state farms. These farms operate just as other farms, except, of course, with convict labor." Is the truck raised on these farms used to feed the convicts who raised it, not sold in competition with the farmers and gardeners of the state?

"So far in Oregon," writes C. H. Miller, manager of the Printing Industry of Portland, "we have not been confronted with the problem of penal printing. The only printing now done in our penal institutions seems to be a prison paper of which the notorious D'Aukemont boys are reported to be the editors."

The report from F. G. Vance, of the South Carolina Master Printers Federation, who tells us that "no penal institute in South Carolina has a printing plant," is even more encouraging. Yet the report for Texas is but a thousandth of an inch less favorable. A secretary there says, "Our state prison system does printing only for itself. . . ."

No printing is done at present in reformatories, penitentiaries, or other penal institutions or corrective schools in the state of Utah. Donald E. Devries, deputy secretary of state for Nebraska, reports that penal and other institutions do not have plants.

Vermont reports that printing done in state penal institutions is very limited—whatever work there is, is done for the state, and this is only a small percentage of what the state requires and purchases outside.

Warning: Keep Alert!

A number of the correspondents emphasized the importance of being constantly on the alert to forestall efforts to use convict labor to the detriment of the free labor of existing commercial plants. The importance of THE INLAND PRINTER gathering and consolidating information on the situation is in this respect, perhaps, most thoroughly justified.

"Ever so often," writes one representative of a central state, "the question of plants in penal institutions comes up, and it worries our people. We constantly hope it will never become a realization."

A most constructive suggestion for thwarting plans to have convicts do state printing is offered by William B. Hall, president of the North Carolina Master Printers Association.

"Our efforts for nearly two years," he says "have been devoted to plans

looking to the elimination of the printing plant at the state penitentiary and the removal of the equipment to the State College, Raleigh, and the establishment of a four-year course for the training of junior executives and salesmen. We endeavored to get a Bill through the last state legislature, but failed at that time."

Printer is the Goat?

The veteran secretary of a western state also emphasizes the need for printers being on guard lest they be made the goats. He says: "The situation bears watching, because they are always eager to get additional work from sources that have previously patronized commercial-printing establishments. We have in the past successfully opposed the state penitentiary from stepping out and getting into competition with private industry. Incidentally, the unions are the most effective weapon against the penitentiary making any headway in this respect."

Association Defeats Bill

"At the last session of our legislature," the Atlanta Master Printers Club reports, "an attempt was made to change our constitution to permit the state to do all state printing at the prison plant. However, through our Georgia Printers Association, this Bill was defeated. According to the ruling of our attorney general, also, it is unlawful for the state of Georgia to do the state printing. A printing plant operated by the state violates article 7, section 17, of our constitution and we believe that all of these plants are being operated unlawfully. However, we have not felt that we were strong enough to fight the matter through to a successful finish, and until we are sure that we can do this, we are allowing the matter to ride as long as no additional equipment is put in. In the meantime, we are marshalling our forces so that at the next session of the legislature we will be able to get this equipment out entirely."

A further urge to action is inferred in the report of Harry Wentz, of the Graphic Arts Association, St. Paul, Minnesota, who senses the expansion of plant in several institutions and the possibility, as a result, of printers meeting with 'Government competition' in this line.

"In Minnesota," he writes, "there is a printing department at the state prison in Stillwater, also in the reformatories of St. Cloud and Red

Wing. The state university also has a printing department. However, our investigations of these various printing departments, made in 1938, showed that the work turned out is only done for the institutions themselves, except that the printing department in the Stillwater prison issues the annual report of our state board of control, which governs these institutions.

"We are concerned, however, about the gradual growth of these printing departments, and in this connection I might state that a committee composed of Minneapolis and Saint Paul printers called on the members of the state board of control a couple of years ago to present a resolution to the effect that we are against the expansion of these printing departments, but did not object to these departments confining their work to the particular institution.

"You will also be interested to know that we have secured the support of the printing trades union in this movement as it has developed."

The urgent need for printers or their association representatives being ever alert to possibilities detrimental to the industry is stressed by the veteran executive vice-president of the Associated Printers and Lithographers of St. Louis. "In nearly every session of the legislature," writes Gordon C. Hall, "a Bill is introduced to permit state printing to be done in the penitentiary, and we have so far been able to combat it successfully. Of course, we have to keep our ears open and watch the legislature closely, and can't afford to let down our guard for a minute."

Concerted Action Needed

"Amen" to Mr. Hall's observations is given by R. Reid Vance, able and alert manager for Ohio printers. "Only recently," he states "it was necessary to make an issue of the penitentiary plant printing envelope containers for automobile licenses. Although the matter seems to be corrected, occasional rumblings occur, and it is necessary that both labor and ourselves be on the watch to prevent any change in the present set-up."

The benefits of concerted action are made manifest in the reply to our inquiry of C. S. Pike, secretary-manager of the Master Printers Association, of Jacksonville, Florida. "Answering your recent letter on the subject of the printing done in prisons and reformatories," he states, "I am pleased to say that Florida is almost free in this respect at this time."

"The industrial school at Marianna has a small outfit which the boys play with, but no printing, except possibly a few small forms for the institution, is done there.

"Many years ago a state administration equipped a large plant at this school, and a great deal of state printing was done there, but the printers were able to kill it, and practically the complete plant was sold for a song.

"Locally, we have the evil of the trade-school shop, and quite an outfit operated by the board of public instruction in its administration building. The city also operates a complete multigraph printing shop which handles quite an amount of the city's requirements."

Under Control in Texas

Charles J. Powers, executive secretary of the Graphic Arts Association, of Houston, also indicates successful opposition to plans for printing by inmates of penal institutions.

"Each session of the legislature," he says, "brings up the customary prison-printing Bill which would require the state to buy more, if not all, of its printing from enlarged or new state printing establishments. Such Bills have so far been successfully defeated. There are a few small scattered institutions dabbling in printing, but I believe they are largely charitable and not correctional institutions, so with the exception of the perpetual legislative activity for a prison-printing Bill, this question is not altogether a serious problem up to this date."

Good Fight in Nebraska

The Nebraska legislature, in the 1937 session, considered a bill appropriating \$100,000.00 to establish a printing plant in the state penitentiary to do printing for the state of Nebraska and its political subdivisions, which could easily be stretched to mean county supplies and cities and villages.

"Our governor, Roy L. Cochran," our informant writes, "has and is rendering a completely satisfactory administration to the citizens of the state, regardless of political affiliation, and we sought his influence to emasculate or kill the Bill, cooperating with the various organized allied printing-trades unions, calling his attention to the fact that it was a serious mistake to teach convicts a trade which might develop or assist forgery. We furnished him with data concerning actual forgery in state penal-institution plants,

Printing industry opposed to state going into competition with taxpayers. Article from 'Typothetae Messenger,' Milwaukee

● Assembly Bill Number 652-A would have put the state in the printing business right under the capitol dome—through the operation of planographs, small offset presses, and other duplicating machines. It would avoid violation of the provision in the constitution forbidding the state to do its own printing by seeking to establish the definition that "printing" only referred to letterpress printing. In the Bill, the state was authorized to print office forms, letters and charts, maps, diagrams, photographs, circulars, reports, informational material and other material for the use of the state as needed.

The legislative committee on printing, having introduced the measure at the request of the director of purchases, held a hearing on Tuesday, April 25. At the hearing, the sponsor of the Bill explained Section 1 as seeking authority for the state to purchase offset printing and rotogravure printing, although it was later brought out that the state has been purchasing that type of printing without its authority having been questioned for many, many years.

The sponsor of the Bill attempted to show that the state could save money by operating its own offset equipment, compared with the shamefully low prices at which the state now buys its printing. The exhibits offered were ridiculous. They probably did not take into account labor costs or any factor other than the materials. Nothing was said about additional equipment, such as cutting, folding, punching, or stitching machines that would be necessary to go with this offset equipment.

When it was learned Monday that the hearing on the Bill was scheduled for the next day, leaders and key men out in the state were contacted by telegram and long-distance telephone. The prompt and hearty response indicated a united opinion that the printing industry was opposed to the state entering into competition of business with its citizens and taxpayers. It also showed the need and opportunity for a state association of the printing industry to protect us from encroachments.

Present at hearing from Typothetae were Harry Apple, Fred Vogt,

John Gruesser, Robert S. Moss, and your manager. Also opposing the Bill were August Guis, John Brophy, Samuel Glasspiegel, and Frank Weinheimer, representing the various crafts unions of the graphic arts. The joint opposition of both employers and employees left little doubt as to the outcome of the matter.

Faced with such determined opposition, in the midst of the hearing, Mr. Ritger, director of purchases, asked to withdraw this section of the Bill, and stated that he personally did not favor it. The printing committee of the assembly then indefinitely postponed action on the Bill with the request that director of purchases, Mr. Ritger, get together with the printing industry and draft a Bill that would be satisfactory to all parties. Competition by the state in printing was decisively killed.

It was generally conceded at the hearing that all forms of offset and similar methods of duplication were printing; also, that the operation of such equipment by the state was in violation of existing law. This hearing not only effectively stops state competition, but it also has a direct bearing on the operation of printing plants by counties, cities, and municipalities. Benefits to private printers will result all along the line.

Prior to this hearing the printing committee had indefinitely postponed Assembly Bill 352-A, which provided for setting up minimum wage standards for plants that produced state printing. This Bill was opposed by the legislative committee of Typothetae on the basis that it worked a hardship, due to the difficulty in determining wage standards for different sections of the state. The printing committee also reported unfavorably on Bill Number 191-S, that would have permitted the printing of the union label on ballots.

While reporting on legislation, it might be pertinent to mention that the city ordinance which would provide for minimum wages being paid to those who produce printing for the city of Milwaukee, is in the hands of the city attorney. This ordinance, carrying both the support of organized labor and employers, will be ready for hearing soon.

NOTE: ASSOCIATIONS PROTECT YOUR RIGHTS!

but the correspondence has been misplaced, and we cannot cite you the specific instance on which this statement is based.

"We further became very practical," he goes on to state, "by a rather presumptuous statement that convicts lose their franchise, and therefore can take no part in elections, nor do they contribute to campaign funds; but in fairness to our governor, who is of the highest type, we believe this latter argument was rather impertinent and carried no weight with him.

"The bill was reported out of committee with but one amendment; that is, the work of the prison plant was to be confined only to state institutions of which there are some sixteen, but was killed on general file.

Handicapped by Sob-sisters

"We were somewhat handicapped by the activity of the social workers, the sob-sisters, who talked rehabilitation and a lot of other blah, and this argument was met by calling attention to the fact that volume is so low that it is impossible for the plants in our state to give employment to reputable members of the craft and young men coming out of the trade schools, and under no circumstances would any sane-minded employer in the state contemplate placing convicts on the payroll.

"Of course, there is a problem to keep the inmates employed, but we are a small state, mostly rural, and Governor Cochran and the legislature far above average, and we do not contemplate under the present regime any further difficulty."

"We are indeed glad to see THE INLAND PRINTER undertake consideration of this subject," avers Ed. Trickett, managing secretary of the Memphis Printers Association. "The industry has been fortunate in Tennessee in having been able thus far to head it off to a very great extent, as well as 'killing' the bill introduced at the last session of the legislature to foster such a plan."

Oregon Faces Threat

In this connection, C. H. Miller, of Portland, Oregon, already quoted, makes another strong point: "As regards penal printing," he writes "we may still have to face this threat. Last fall a federal report was issued which included a survey of Oregon penal institutions, containing recommendations for certain industries which could be introduced into said institutions. Prominent among these were printing

and publishing. Nothing came of the report, fortunately, but the matter may be raised again if something is not done about it in time.

"As a purely personal opinion of an individual sincerely interested in helping an industry to solve its problems, it seems to me that it is high time for business to coöperate in ending the competition of local, state, and federal agencies now engaged in commercial enterprises to others' detriment."

Okay to Do Own Work

By and large, printers do not appear to object to shops in prisons, reformatories, and other tax-supported institutions producing the papers published for and by inmates or office forms required for operation of these institutions. Gordon C. Hall expresses the point of view of the great majority on that angle. "I am glad to advise," he states, "that the only printing done by penal institutions in Missouri is for the use of the institutions themselves and the industries within prison walls. The penitentiary has only two or three 'jobbers' and, of course, these are not much of a factor. In addition, the state maintains a very small plant for training inmates of the reformatory at Boonville. This, I believe, indicates the limit of printing done by penal institutions, and it can't be considered in any sense a menace to the printing industry at this time."

Work Restricted in Ohio

In Ohio, R. Reid Vance reports, a part of the product goes out of the institutions. "Several years ago," he comments, "we were successful in having a Bill put through our legislature which prohibits printing plants in penal institutions doing work for any Governmental department except the welfare division. The exception in the case of that department was made for the reason that it is the one which has supervision over various state institutions, such as penitentiary, reformatory, blind, deaf and dumb, and the like. This exception was written in with the thought that an individual institution should be permitted to do its own work."

"The state prison at San Quentin," reports L. A. Ireland, of California, "has a printing plant, photoengraving equipment, and so on, but does work only for the prison. I am not informed as to whether the Folsom institution has a printing plant, but it probably has one for similar purposes."

Evidence has already been presented of the extent to which Michigan printers will go to fight "Government competition" and the tendency to pick upon printers there by attempting to have convict and other wards of the state take work away from free labor. Even so, and despite a recent "fight" with the legislature, these printers do not object to shops in prisons and reformatories as long as what is produced is only for inside use. Frank Whitwam, manager of the Graphic Arts Association, Grand Rapids, reports that "at the present time our three prisons and our boys' vocational schools all have plants which are small and produce only for their own requirements. There is no work produced in any state institution for general business concerns."

Time to Take Action

Other reports to the same effect would indicate that as long as institutional plants produce only what the particular institutions require, no serious objections will be raised by tax-paying printers. It is apparently only when tax-supported individuals are utilized to figuratively take the bread and butter from the mouths of free labor that legislators may expect opposition to their schemes.

Printers of several states, the survey discloses, are face to face with the threat of the printing needs of public departments being supplied by prisoners and public wards at the expense of the taxpaying, employing printer and his free labor.

In Utah, for instance, a bill intended to eliminate state-government competition with the printing industry has been kept alive only by a continuous hard fight in the face of determined and powerful opposition.

Rhode Island Sees Fight

After stating that only printing for the Welfare Commission was done by prisoners, our Rhode Island reporter forecasts a fight there. He says, "There is strong agitation by the new powers to be at the state house to have all the state printing done at the prison, and even by fall this may be accomplished." "Of course," he continues, "there is strong opposition by the local printers, but the outcome is unknown."

Today, all may seem quiet on the Minnesota front, for example, but renewed effort to have state printing done by convicts might be made tomorrow. The problem is recurrent for

printers, up in one or more states at all times, it seems, as this investigation by THE INLAND PRINTER discloses. An earlier fight in Michigan, for example, is disclosed by C. C. Means, manager of the Typothetae Association of Detroit, which stood shoulder to shoulder with the Grand Rapids group in fighting the legislative effort related at the beginning of this article. He says that in 1937 the legislature passed an appropriation of \$125,000 for the purchase of printing equipment, which the two groups successfully opposed. "It was our position," Mr. Means states, "that if the prisoners needed something to do to keep their hands and minds occupied they could better do it at manual labor than in the operation of modern labor-saving equipment."

Tackling the Problem

The object of this survey, primarily, has been to present ways and means which have been utilized to defeat plans for prisoners doing state printing. The foregoing point of Mr. Means is but one. Another is brought out by Ben Granger, of the St. Petersburg Printing Company. "I find," he writes, "that the state of Florida attempted to operate its own printing plant with reformatory help a number of years ago, but discovered that it was most impractical and it was, therefore, abandoned." That is something for printers everywhere to give legislators to chew on. Incidentally, nine times out of ten, government management is far less efficient than private operation.

So summarizing, and to conclude, there's the point, mentioned several times already, that society can scarcely be damaged as much by any other means as it can through having convicts work as printers.

Good sound reasons—even the discrimination it amounts to when one industry is singled out for employment of convicts—are perhaps less potent in fighting the evil than the power of political opposition. "We must continue the fight," the Printing Industry of Utah admonishes, "and start previous to election."

EDITOR'S NOTE: This is the first of several contemplated articles to appear in THE INLAND PRINTER on the subject of state printing. It is for a later issue to present ways and means for combating the evil of duplicating machines and "imitation printing" in offices. In July, however, the practices of the different states in the purchase of printing will be related. It is expected that the composite review will disclose how printers of some states can develop conditions more favorable to themselves.

Top-flight Craftsmen

Number One



V. WINFIELD CHALLENGER

V. Winfield Challenger is his name, but he is familiarly called "Win." He has a winning personality and a good sense of humor, though he is serious looking. And he is serious about everything pertaining to his own individual craftsmanship and that of his associates, who are responsible to him in his capacity as "director of printing" of N. W. Ayer and Son, a pioneer agency in the art of modern advertising, and always in the front rank of progressive leadership.

It is the prime responsibility of "Win" to see to it that the production of the agency's copy, when put in printed form, represents "tops" in artistic typographic appearance and pressroom performance.

Much could be said about "Win" and his job, but more will be said here about his influence for the betterment of the industry which he loves. The major part of his time away from his office, commonly called "leisure" time because he does not get paid for it in monetary values, is spent in pursuits that have to do with the promotion of ideas and plans designed to lift the artistic and mechanical standards of the industry. Frequently, his name appears among the personnel comprising a jury making awards for the best results attained in contests whose objectives are to improve the appearance and effectiveness of first-page makeups of newspapers, or to enhance the value of advertising typography and direct-mail pieces.

At other times, his name appears in connection with some pioneer movement, possibly with reference to an industry-wide research program or other advance educational proposal. Yes, he is serious about these things,

and assumes his full share of responsibility, and sometimes more, in making the ideas realities. From what we know about him, we judge that he feels rewarded in the thought that some benefits are derived from such efforts, if not by himself, perhaps by people in the industry far removed from his own sphere of activities.

Back in the dim past—about four decades ago—somewhere in one of the coal-mining towns of Pennsylvania, when "Win" was about ten years old, a family friend dropped a suggestion in the Challenger household that "Win" should become a printer. And his opportunity was found subsequently in a country-newspaper office, where the youth "deviled" before and after school and during vacations. Then, at fifteen, he landed in Philadelphia—like the immortal Franklin at seventeen—looking for a job. The City of Brotherly love was good to "Win," as it was to "Ben" of long ago. "Win" found his job, and early became interested in advertising typography. He also became interested in his own education, and attended the public evening schools and later took special evening courses of study at Temple University. In 1922, he realized his ambition by becoming superintendent of printing at N. W. Ayer and Son, and later was promoted to his present job.

He became interested in the Philadelphia Club of Printing House Craftsmen in 1921, and was never a shirker, but always was and is a diligent, effective worker, holding down about every kind of a job available, including the presidency. He also became active as an international officer, and was in line for the presidency, but could not take the job because of other work.

Illustration courtesy Share Your Knowledge Review

YOU CAN MEASURE THE 'K

Every pressman can take the guesswork out of presswork

FOR A NUMBER of years, writers on presswork problems, as well as pressroom executives and pressmen, have been referring to the "kiss" impression as something deep, dark, and mysterious.

They made it appear like a nightmare, and pictured it as something so elusive to grasp, that only a few initi-

ated insiders, or a man with a long beard, would really ever know what it was all about. Since letterpress printing has to be done by pressure, or squeeze, or impression, the thing to do is to find out *how much* impression.

Even to describe an impression as a "kiss" impression is too indefinite. It is too elusive. It gets us nowhere. It

still leaves the matter of impression up to anybody's guess. It doesn't harness the problem.

If we approach the problem through the eyes of an engineer we will begin to see that we have available at our fingertips the instrument for measuring impression. This instrument is the micrometer.

A micrometer is made to measure an inch down into one thousand parts. With an instrument such as this to start with, we can begin to put presswork on a purely mechanical basis, so this so-called "kiss" impression can be measured.

If you will look at Figure 1, you will notice that there is a dotted line called "Impression Line."

This line lies between the bed bearers and the cylinder bearers. It is the absolute dead center of printing impression, so to speak.

If you will study the diagram carefully you will notice that the bed bearers at the "Impression Line" should show in measurement exactly 917 thousandths (.917).

You will also notice on the same diagram that (our) cylinder bearers at "Impression Line" measure fifty-nine thousandths (.059). (Since the measurements on cylinder bearers vary on different presses, we have made our suggestive measurement only for purposes of explanation.)

Now, when a press is in operation, the cylinder bearers and bed bearers must always rest on each other and travel together in unison. The press is mechanically built to operate in exactly that way.

As an example, a while back, one press manufacturer was building bed bearers 914 thousandths (.914) in height, or four thousandths (.004) less than type high.

As time went on this press manufacturer discovered that the bed bearers were too low, causing the cylinder to "ride the form."

In other words, when the press was made ready to run, the cylinder was resting on the form instead of on the bed bearers, causing slurs and making it impossible to control impression.

To correct the trouble, this press manufacturer is now building up all bed bearers to 917 thousandths (.917),

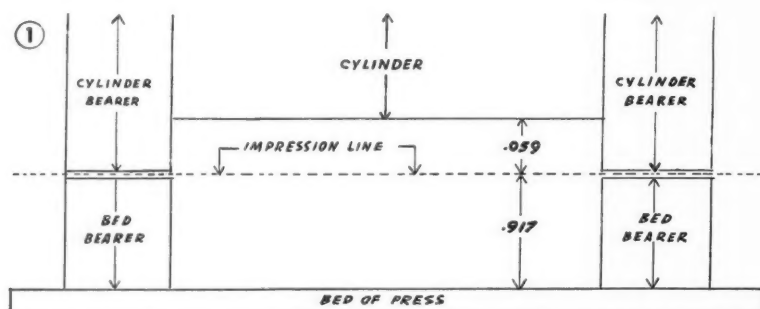


Figure 1. Showing measurements to dead center of impression line. Bed bearers must measure exactly 917 thousandths (.917). Cylinder bearers have been given a measure of 59 thousandths (.059) for descriptive purposes only. (You can get exact measurements from your own presses)

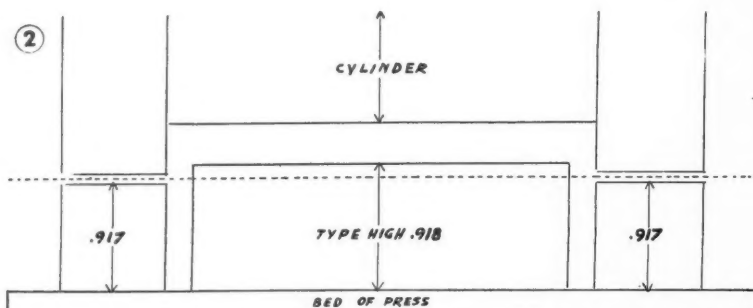


Figure 2. Showing measurements of type high and bed bearers. Note type high is exactly 918 thousandths (.918), while bed bearers measure one thousandth less, or 917 thousandths (.917). In other words, type high should measure one thousandth more than bed bearers to be exact

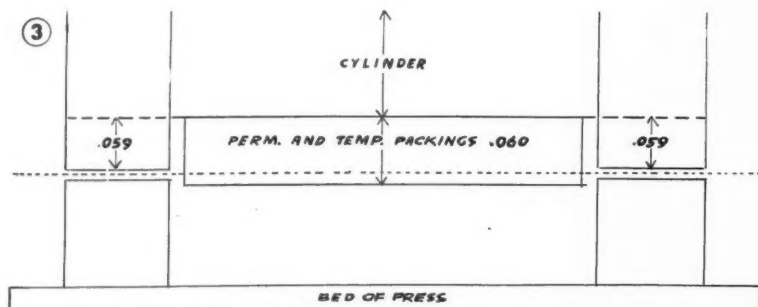


Figure 3. Measurements of cylinder bearers and both packings. Cylinder bearers measure 59 thousandths (.059). Thickness of permanent and temporary packings shouldn't total more than sixty thousandths (.060), or one thousandth more than cylinder bearers for regular forms

THE "KISS" IN IMPRESSION

work he will put his micrometer to good use • By WILL LAUFER

on all new presses and those already in the field. The reason for this is clear.

Now we understand by Figure 1 that the bed bearers should be .917 thousandths (.917), and (our) cylinder bearers should be fifty-nine thousandths (.059).

Now take a look at Figure 2 and you will see that type high must be exactly .918 thousandths (.918), or one thousandth squeeze *above* the "Impression Line," as indicated.

Since there is a permanent and temporary packing on all presses we will consider both packings together as one measurement.

Take a look at Figure 3 and you will notice that total packing thickness measures sixty thousandths (.060), (for our press), or one thousandth squeeze *below* the "Impression Line."

Now take a look at Figure 4. With the press in printing position, we get a total impression, or squeeze, of two thousandths (.002)—*half* being exerted from the bottom, and *half* being exerted from the top.

A printing press is synchronized to print this way, without slurs, and in perfect register. To try to print any other way is just plain wrong, as you will see by examining Figures 5 and 6.

You may say that you cannot print heavy plates or solids with this much impression—it isn't heavy enough.

All right. If you have heavy plates or solids, always build them up one to two thousandths higher than type high, or up to .919 or .920 thousandths (.919-.920). Then also build up the packing in these same places exactly the same amount, or one to two thousandths higher as desired.

This keeps the impression evenly distributed from *both* bottom and top, and is the secret of good presswork.

Figure 5 is made only to show what happens when makeready is started on a plate that is too low. You can see for yourself that the cylinder impression is overpacked.

And when you try to print, you will find that the press is not synchronized between cylinder and bed. Either one will be out of time with the other, making it impossible to print clean and sharp and clear, and in perfect register. And of course the cylinder also can be underpacked, as shown at right.

In Figure 6, the problem of Figure 5 is reversed. Too many forms today are made ready in both these ways, causing countless printing troubles and slow press speeds.

When printers start to use the correct mechanical measurements for impression, and follow them faithfully, they will find makeready costs drop-

ping to a point where makeready time will become an unimportant factor in printing—much the same as it is in the offset and rotogravure processes.

There is now a growing tendency to approach the press run with greater scientific precision all along the line. Let the pressman put his micrometer to good use and gain valuable time.

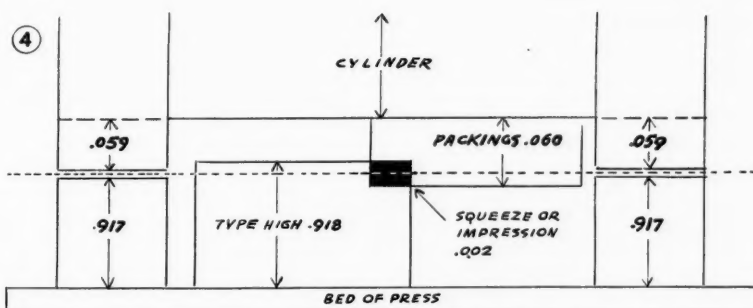


Figure 4. Impression with all mechanically perfect. With type high one thousandth over bed bearers, both packings one thousandth over cylinder bearers, there is two thousandths (.002) impression. Build solid plates one to two thousandths higher, add same to packing

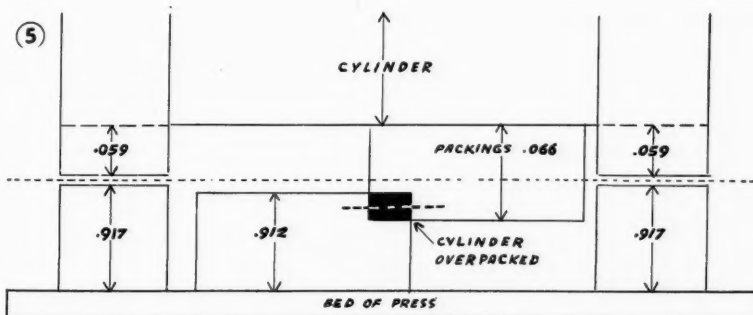


Figure 5. Plate too low and cylinder overpacked. When plate is six thousandths (.006) below type high and cylinder is overpacked to make it print, it is impossible to get a good, clean job, because the cylinder and the bed don't travel together, and they are out of time with each other

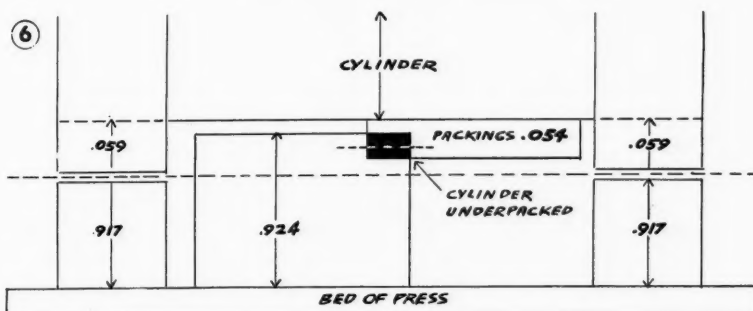


Figure 6. Plate too high and cylinder underpacked. With plate six thousandths above type high, and cylinder underpacked, you have same trouble as above. You can't use boards from a packing case to mount a plate and expect to get good printing—yet lots of printers try!

Other printers have made these ideas pay; you can too! Study them in relation to your own community, adapt them to local requirements. Though there may be no such thing as a "new" idea, many of the ideas here will be new to your own customers who can put them to use

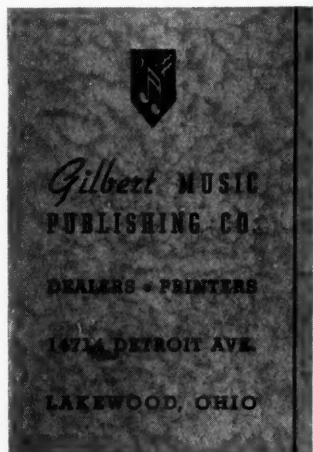
THE INLAND PRINTER *for June, 1939*

happened to see the following heading on a laundry advertisement: "Pin your Washday Troubles to our Telephone Line—Hogarth 8000." This started him thinking about the three or four possible laundry accounts in his own city. When he got home he sketched up some of his ideas.

First he laid out a neat little design for a Government postal card, making use of the "Pin Your Washday Troubles" theme. Next he laid out a booklet in which were displayed the highlights of good laundry service—soft water, pure soaps, modern facilities. "The Wife-saving Station for—ville housewives," was one slogan he made use of. His dummies were made with blue pencil on light blue stock; they were clean and feminine in appeal. The first prospect he approached liked the plan of a general mailing, and accepted both the card and the folder. He said no one had come to him with proposed layout and copy within the last two years.

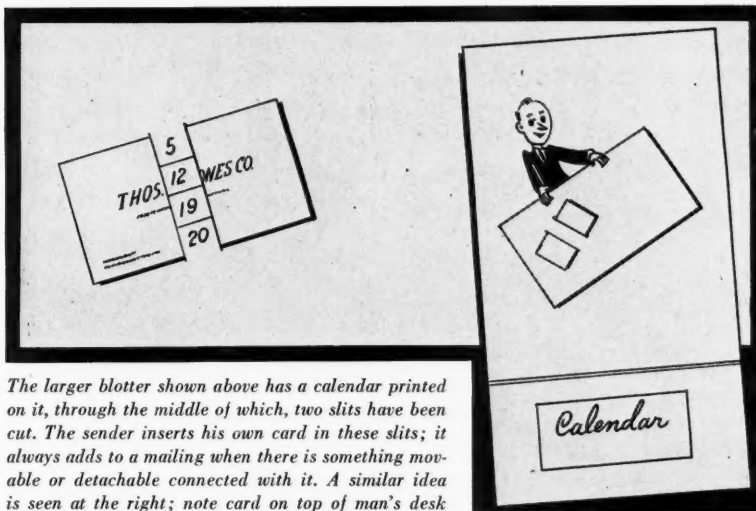
Midget 'Purse Calendar'

Plenty of desk calendars are seen, but a "purse calendar" is something of a novelty. The one reproduced herewith is the creation of the Gilbert



"Purse calendar," shown actual size

Music Publishing Company, Lakewood, Ohio. It is a simple four-page folder of rich-looking cover stock (maroon), size 4 by 27/8, folding once to 2 by 27/8. Inside is a little yearly calendar pad, 1 by 1 1/4 inches, stapled with one staple. The pads were purchased from a calendar-supply house. This little novelty is both convenient and attractive—the kind of a thing a



The larger blotter shown above has a calendar printed on it, through the middle of which, two slits have been cut. The sender inserts his own card in these slits; it always adds to a mailing when there is something movable or detachable connected with it. A similar idea is seen at the right; note card on top of man's desk

housewife or clubwoman would be glad to carry in her purse. For distribution to groups of teachers, lodge members, and business clubs, this novelty has many potentialities. Statistics vital to each group might be included, together with memo pad and perhaps a small pencil. The idea is to avoid the commonplace and routine.

New Life for Blotter

Even a routine blotter has an appeal for a prospect if it is presented to him neatly laid out. But the appeal can be strengthened if novelty touch is added—a die-cutting trick, or a calendar or memo pad of some kind. In addition to advertising copy, the two blotters shown above carry business cards inserted in slits. In the first, the card partially covers the calendar block, so that the recipient must remove the card before he can see the calendar. In the blotter at the right, the card is held in place by means of slits cut through the drawing of the top of the business-man's desk.

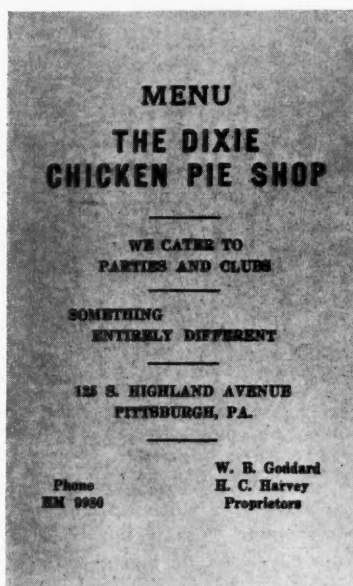
A 'Vest-pocket' Menu

Restaurant menus are all too frequently commonplace and uninspired—typographically as well as gastronomically. Few restaurant owners seem to realize that a menu can have advertising value.

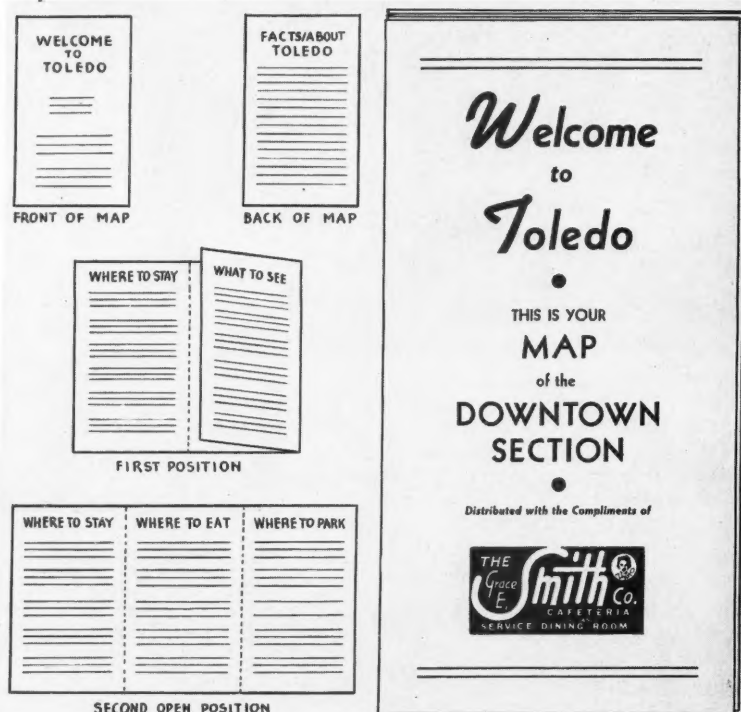
In Pittsburgh we came across a pocket-size menu. The proprietor explained that he had had it made small purposely, so that his patrons would carry away with them a printed reminder of the bill of fare. The little

folder (reproduced herewith) is printed on a good grade of cover stock. Small type has been used throughout, but there is no effect of crowding or confusion. The standard menu is seldom changed.

The small-menu idea could be further embellished by devoting one page of the folder to jokes, quotations, gastronomic commentary, or perhaps puzzles or "brain teasers" of some kind. There is no good reason why menus should be restricted solely to the chef's items. In fact, in any dining place where strict formality is not observed, some sort of light reading matter is generally welcome to diners. A famous restaurant chain in Chicago



Cover of pocket menu which guests can carry away with them. Original is a little larger



Serving as guide and souvenir, this simple map-folder appeals to tourists and to guests of the institution issuing it. The complete inside spread is devoted to a colorful "picture" map

built its reputation on the unusual character of its advertising copy, and its menus to the present day are looked for and perused with chuckles. The food is described so graphically, and with such good humor, that patrons are bound to be put into a receptive and amiable mood.

Printers who will go to restaurant proprietors with constructive ideas for getting away from routine menus are likely to find a surprising willingness to accept printing. Try it!

All Around the Town

In a hotel in Toledo, Ohio, one evening, a printer was casually looking over the maps published by various oil companies which were stacked in the map rack. His glance was attracted by a map smaller than the others—one which obviously wasn't issued by any of the big national concerns. "Welcome to Toledo," said the cover heading—"this is your map of the downtown section." At the bottom was a message: "Distributed with the compliments of the Grace E. Smith Company, cafeteria and service dining room." (See illustration.)

The flat size of the map was 11 by 14, folded once to 11 by 7, then folded

twice again to $3\frac{3}{4}$ by 7. In addition to the map proper, which occupied one complete side of the folder, there were various incidental items of information of interest to visitors. The map itself was just a rather simply sketched outline of the principal streets and points of interest, printed in two colors from zinc etchings. It served both as guide and souvenir.

Taking the germ of this idea back to his own city, the printer worked up a local map and sold it to a hotel manager. In addition to distribution in train- and bus-station racks, the map was handed directly to incoming motorists. The hotel manager secured the services of boys, who, during the tourist season, were stationed at stop streets along the highways leading into the city. The boys would hand the maps to motorists as they came to a stop.

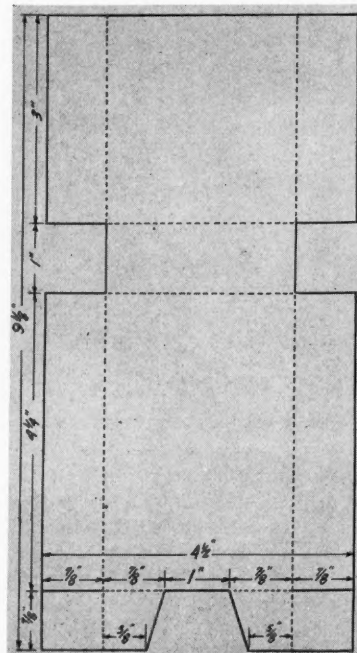
A Simple 'Desk Tray'

A neat refinement of the ordinary scratch-pad idea has been worked out by the Houston-Patterson Corporation, of Decatur, Illinois. Every sixty days it sends out "desk trays" made of colored stock and filled with approximately 150 blank sheets of paper, $2\frac{5}{8}$ by $4\frac{1}{4}$. These sheets are white, cream,

or buff, and carry no advertising or printing. And because they are loose sheets, not tabbed at top or sides, they are easily removed from the tray, and provide a convenient source of scratch paper and memo sheets.

The tray itself is die-cut, scored, and pasted to form a little box, enclosed on all sides, yet with an open end and top through which the sheets are removed. (See dimensions and diagram below.) Calendar squares for two months are printed on the top portion of the tray, and advertising copy, including the well displayed phone number, appears on other sides. This combination of notepaper supply, calendar information, and selling copy is hard to beat, providing, as it does, several essentials of the average business-man's working equipment.

At intervals, the blank sheets are interspersed with colored sheets which carry advertising or business information of interest and value to the recipient. Sometimes a little folder is placed on top of the blank sheets, so that it is the first paper drawn out by the user. A recent folder contained information about paper dimensions. "Plan the size of your piece," said the copy, "so that it cuts, without waste, out of stock-size paper; fits stock-size envelopes; is a size which we can run most economically on high-speed automatic presses which we have."



"Desk tray" for holding loose memo sheets. Top and sides contain calendars and ad copy

THE INLAND PRINTER for June, 1939

Tops!

● To determine—if there can be any serious or close competition for the distinction—the greatest all-around item of advertising as yet issued in this industry, *THE INLAND PRINTER* offers the book pictured below as its choice for the honor. In a quarter of a century in the reviewing stand, be-

layout, presswork, binding—have but seldom been equaled by an advertiser.

Only a few days ago a keen observer of this industry took printers to task for doing so little advertising themselves, although they exist largely on account of it. If buyers of printing should base their expenditure for ad-

to all that more printers should advertise. The Western Printing and Lithographing Company, of Racine, Wisconsin, and Poughkeepsie, New York—yes, the book is Western's—has not reached its position of eminence by throwing money at the birds.

The picture here is of the cover. Visualize the size—18½ by 16½ inches. Contemplate this, take our word for it that the color effect is exquisitely striking, and you'll realize that the arrival of a copy would stop any big executive in the midst of discussing plans with a star salesman for landing a big, sweet order. Bands



fore which the finest printing has been constantly on parade, the writer recalls nothing to match it in all-around merit—in size, in interest, in angle of appeal, and in general impressiveness. Furthermore, we believe the craftsmanship of its production—

vertising upon the printer's example, the tendency, we fear, would be to pare down to a sorry minimum.

When one of the largest and most successful printing concerns goes to the obviously great expense of issuing such a book as this, it should be plain

representing strips of film across the top and bottom are black and middle gray. The full-color picture between them stands out against a brilliant red background, against which the title appears in yellow. Sweet idea, that—good contrast without danger of the

title being too obstreperous. High gloss results from laminating cellulose tissue over the backs, the boards for which, incidentally, are an eighth of an inch thick.

Lifting the book next impresses our executive—no trifle this, he thinks, as he raises the four pounds and eleven ounces the book by itself weighs.

Content? Oh, boy! Page one inside carries no formal copy, *à la* title page. "This is the size of a 35-millimeter Kodachrome (color photograph)" is the copy thereon, and it appears in big, light-toned letters. A halftone striking over part of the ascender of the "h" in "this," pictures the Kodachrome film in actual size.

We turn to page 2. On it a poster for the Kroger Grocery and Baking Company is illustrated in black only. Text in connection says, "This completed poster was 47 by 35 inches, lithographed in four colors from 35-millimeter Kodachrome." A further statement is to the effect that the poster represents the first large production made from 35-millimeter Kodachrome in printing history.

The facing right-hand page shows two women's hands (life size) breaking a slice of bread, all in natural color—a section of the aforementioned poster, by the way—against a blue background of beautiful tone. This general plan is followed half way or more through the thirty-eight pages on 140-pound offset, following which, color reproductions appear on both left- and right-hand pages. All but four of the pictures, it is stated, were made from 35-millimeter film.

The strength of color and excellence of detail which the platemakers and pressmen have achieved is most positive evidence of the rapid strides the offset process has made in recent years. Here's real beauty.

Hats off to you Western folks! "Kodachrome Reproductions" is a credit to you; even more, it demonstrates to what extent the business of printing has grown and improved. It's a monument, in fact, to the entire industry, and all printers should cheer for you and your achievement.

Postscript: Under the head of "Something New in Printing," the final page contains copy which should interest every forward-looking printer, a portion of which follows:

Practical Kodachrome color reproduction seems destined to a high ranking in the development of the art of printing. Certainly it requires every buyer of printing to revise

his past concepts of the costs and range of subject matter available for color printing.

Practical Kodachrome color reproduction is faithful to the original photograph to a remarkable degree. The illustrations in this book adequately attest the results that are now obtainable.

The story of Western's development of the platemaking and printing processes necessary for reproduction of Kodachrome photographs in a practical way is subject matter worthy of an academic treatise, but here we can deal only with proven results and leave the technique of the process to the technicians. Suffice to say that all but four of the illustrations in this book are made from 35-millimeter Kodachrome, which is about the size of an airmail stamp. (The other four mentioned were made from 4-by-5-inch Kodachromes.)

The stilted, static, and artificial looking, long poses which are necessary with other methods of direct-color photography are replaced by the spontaneity of natural shots taken at 1/50 to 1/500 of a second.

The high cost of studio poses and the necessity (from a cost standpoint) of making only one picture which must be "right" is now passe. With Kodachrome, an unlimited quantity of inexpensive shots permits a wide range of subject matter from which to select the most desirable picture.

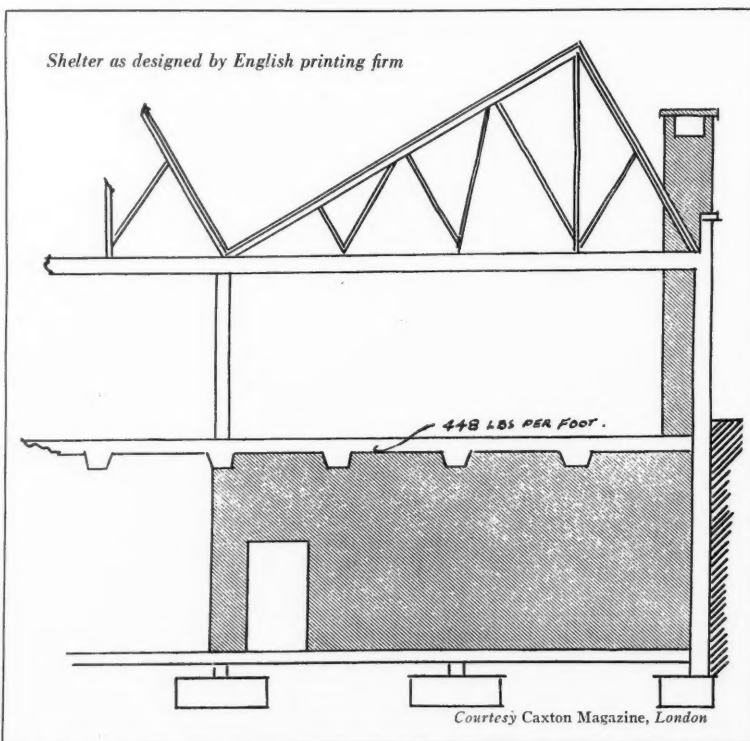
The ability to project Kodachrome pictures on a screen or wall with the aid of a simple stereopticon makes it possible, without cost, to study pictures in any size.

The low cost of original photographs is matched by the economical methods of platemaking and reproductions as developed by Western Printing and Lithographing.

AN AIR-RAID SHELTER IN ENGLAND

An air-raid shelter, designed to safeguard two hundred persons, has been erected by the English printing firm of Andrew Reid and Company, in its plant at Newcastle-upon-Tyne. Of the

is a reinforced concrete floor, seven and one-half inches thick, designed to withstand a weight of four hundred-weights a square foot of surface. The back wall is completely below ground



plant's floor area of 50,000 square feet, 745 square feet of ground floor were utilized for the shelter, which recently has been completed.

The shelter (indicated by the shaded portion of the diagram herewith) is divided into two parts with a gas lock at each end. The walls are of fourteen-inch brickwork in cement. The ceiling

level, the ends being approximately 43 feet from the outside building line.

Each of the two sections is provided with a chemical closet, water filters, electric light, a telephone, first-aid equipment, and the like. A separate lighting system of electric handlamps will provide illumination for seventeen hours if necessary.

THE INLAND PRINTER for June, 1939



Dutch Printers Study Advantages of Pre-makeready as Aid to Production

Exhibit of pre-makeready department at The Hague, Holland, creates great enthusiasm for press-time-saving operations. Traveling exhibit and a permanent school at Amsterdam planned

At left: G. M. van Wagtenonk

● *Een drukpers is een productiemachine, en geen toestelapparaat.*

Which means, in case you don't understand the language of Holland: The printing press is a production machine, not a pre-makeready machine.

Dutch printers are beginning to adopt this saying, which, in English, has a very familiar ring to the ears of some in the United States. In this country, a few printers have made noteworthy strides in the development of pre-makeready technique. In Holland, where printing at its best is the equal of the finest printing done anywhere in the world, the study of pre-makeready methods is rapidly growing in importance.

At The Hague, in Holland, last March, an exhibit of a complete pre-makeready department created exceptional interest. Space for the exhibit was donated by a leading printing concern; in a week's time some 450 printers had examined it and expressed their genuine enthusiasm. Here, they perceived, was one answer—and a potent one—to the growing inroads made by offset into the letterpress field!

The exhibition was in charge of G. M. van Wagtenonk, sales manager of Winkler, Fallert and Company, alert manufacturers' representatives in Amsterdam. Included were all the pre-makeready essentials—type and plate gages, block leveler, saw, and proof press. (See illustration.) Visitors were shown step-by-step operations as they are performed in a modern printing plant.

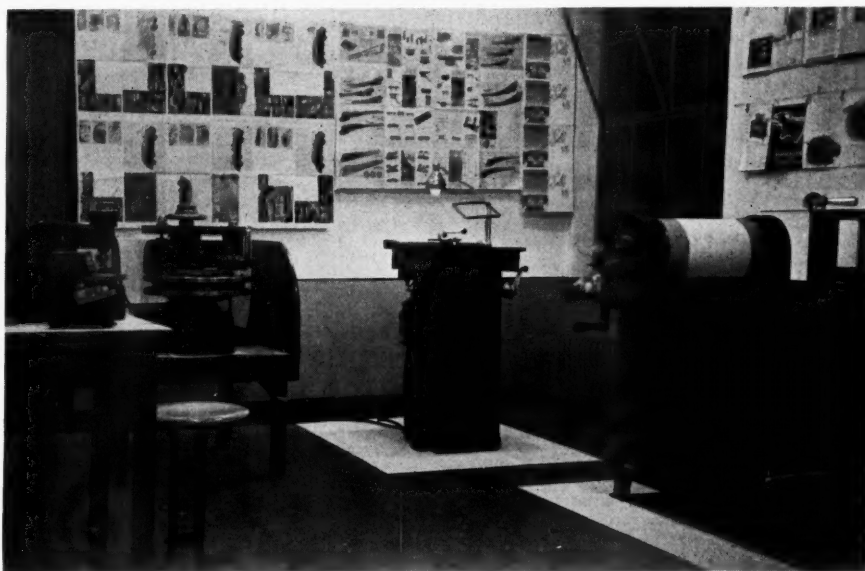
Every element of each form is subjected to rigid pre-makeready inspection. Type is checked for uniformity of height, for line up, and for any looseness that might result in work-ups. All cuts, electros, and stereos are made exactly type high by means of micrometer checking. Color forms are checked for register. When the form reaches the press, the time required to position it accurately should be a matter of moments.

Included in the demonstration was the making of overlays, which, Mr. van Wagtenonk emphasizes, is a pre-makeready operation. Overlays, made in advance, are sent along with the form to the pressroom, thereby saving much time. Also stressed was the importance of strict control of all furniture in the plant, especially in the

composing room. Perfection within the form means little unless there is equal precision on the part of the press. Regular inspection is essential.

The whole aim is to keep the job off the press until it is really ready, and this is the function of the modern pre-makeready department properly equipped with the means of "type highing" plates—a plate gage and rectifier, a saw, an accurate proof press, and a plate beveler. The pressman, it is now realized, should not be expected to do the work of others as well as his own. However, the man in charge of a pre-makeready department should be, in effect, a skilled and modern pressman.

So well received was this exhibit at The Hague, that a permanent pre-makeready school will be established



Modern pre-makeready equipment—type and plate gages, block leveler, table micrometer, proof press, saw—as exhibited at The Hague, Holland, by G. M. van Wagtenonk, sales manager of Winkler, Fallert and Company, Amsterdam. A permanent pre-makeready school will be established by the company this fall

by Winkler, Fallert at Amsterdam this fall. In addition, a traveling school is now being planned; a truck will carry the complete exhibit to various cities, where comprehensive demonstrations will be made.

Visiting the United States in May for a study of American pre-makeready methods, Mr. van Wagtendonk told *THE INLAND PRINTER* of the growing realization in the printing industry in Holland of the fact that makeready on the press eats ruinously into profitable time. It is inevitable that time must be saved.

"As your modern printers have learned," said Mr. van Wagtendonk, "much of the work that is done on the press can be done better, and at a considerable saving, in a department devoted exclusively to pre-makeready operations. From a survey we made in Holland we learned that the average press is idle, due to necessary makeready, some 43 per cent of its potential running time.

"With our exhibit we are endeavoring to bring home to printers the fact that pre-makeready is today's answer to the problem of profits and to the threat of offset encroachment. Our demonstrations are enthusiastically received, and the trend toward the establishment of pre-makeready departments is becoming more pronounced every day."

As part of his demonstration, Mr. van Wagtendonk gives an amusing parody of the pressman's antics preparatory to a press run—jumping under and around the press, lifting and testing forms, at times almost standing on his head.

"It's called makeready," he says, "but it's more like an *acrobatic* contest. The pressman, with contortions and perspiration, takes up the slack and does the dirty work of other departments in the plant."

The scientific pre-makeready approach is comparatively new in Holland, he points out, but printers are rapidly swinging into line. Several outstanding plants have already installed fully equipped departments. Many other firms are starting on a smaller scale, with gages, and intend to expand as they go along.

(EDITOR'S NOTE: For a picture of pre-makeready developments in the United States, see the story of Keller-Crescent Company's remarkable reorganization of its letterpress departments, in *THE INLAND PRINTER* for March, 1939. See also articles on pre-

makeready methods by W. W. Hitchner in issues for October and December, 1938, and for January, 1939.)

Mr. van Wagtendonk has a long background of practical printing experience. He studied three years at a graphic arts school in Amsterdam—composition, presswork, estimating, administration, and the like. Then for a year he was assistant to the managing director of Hilarius', at Almelo. This was followed by a year and a half as estimator at De Bussy's plant in Amsterdam. For the last ten years he has been with Winkler, Fallert—representatives in Holland of the Miehle Printing Press and Manufacturing

Company (the vertical and horizontal presses only), Vandercook and Sons, and the Hammond Manufacturing Company. The concern also imports printing machines from Berne, Switzerland as part of its stock.

In addition to the pre-makeready school, Mr. van Wagtendonk conducted a Miehle Vertical school, which was also a traveling affair. During a year's time, he gave instruction to 2,260 students.

There is an exceptionally high regard for the quality of American equipment in Holland, he says, and its use by Dutch printing houses is steadily growing in the industry.

A Printer's Prayer
WILFERD A. PETERSON

Printer who
Colors of
Type
of friendships, the thrill of
great music, and the mental
lift of inspiring thoughts; +
That I may Press forward
in the spirit of adventure
toward new horizons of
movement; + That I may
and Turn out worthy
ments; + That
I make
of time
and

1st

THE typographic gem attached was first prize winner in The Inland Printer's 1938 contest. Answering the question—"How would you set this copy?"—this entry by Joseph Thuringer, our layout man, follows early Bible page style with an amazingly well suited type face and shows dramatically this man's artistry and vision. We submit this study as another example of the high quality of Bohme & Blinkmann craftsmanship.

To capitalize on the achievements of Joseph Thuringer, its layout man, the Cleveland typographic concern of Bohme & Blinkmann, Incorporated, produced this folder (7 by 9¼), printed black, red, and gold on India stock. Mr. Thuringer's prize-winning entry (see The Inland Printer for December, 1938) is reproduced on the inside of the folder, the cover of which has been folded back to form a decorative flap

SOMETHING is giving the Advertising Federation of America a headache. The American love of crusading unfortunately is not always limited to obvious "evils"; nor is it concerned with separating the "tares" from the "wheat." Because some advertising has "stuck out its neck" and invited some good hard socks from intelligent and discriminating people, the crusade against advertising has become articulate and more or less organized under the banner of "Consumer Education and Research," millions of school children, college students, club members are being exposed to a barrage of propaganda that is smearing advertising and attempting to uproot confidence in modern advertising as a constructive "selling" agent. The danger of any organized propaganda is always the element of truth that provides the reason or the excuse for such opposition. It is useless to ignore the fact that

many of the "commercials" on some national network programs, for example, are nothing but flimsy, weak, silly arguments, clothed in beautiful words and phrases. And if further evidence were necessary that some advertising is silly and unconvincing, ask any man or woman who buys cigarets whether he or she buys a particular brand because of what is said about it in the advertising!

The same thing is true of coffee, beauty preparations, and many other commodities nationally advertised. It isn't what is said about them that sells the products; it is the "Charlie McCarthys," the "Baby Snooks's," the Eddie Cantors, who win the good will and support of their audiences to the point where a certain percentage of people react in a practical manner and go out and buy.

Another anomaly that lends strength to the wave of criticism against modern advertising methods is the "logic" of advertisers who believe they must offer huge prize contests, all kinds of premiums, and other plus-values, to get people to buy their advertised products. Evidently these advertisers don't believe that advertising alone will create selling volume for forcing sales.

Yes; there is "advertising" that can be shot full of holes, and it is this kind of advertising that has made an opening for the kind of opposition to all advertising that is giving the Advertising Federation of America a headache.

Serious as this may be, it would not be so serious were it not for the fact that doubt and questioning of the value of modern advertising in some of its expressions, like the alien 'isms that are undermining our own American democracy, are working from within. In other words, advertising agencies and publication representatives have to meet, within the ranks of advertisers, the same doubt and criticism we hear in Washington and all down the line to the public school tainted with the anti-advertising virus. And this is understandable when we remember that the

wife of the business man attends her clubs and hears talks on consumer education; and sons and daughters at school and college parade their scepticism based on "rational" information and inferences passed on to them by teachers and professors in various classes.

To the general public, little or no differentiation is recognized between the various advertising mediums. If a few apples in the barrel are bad, then the whole barrel is bad; if certain well known national advertisers create or con-

done advertising that is no compliment to the average human intelligence, then advertising, *per se*, must be fundamentally wrong—that is the argument used so often by advertising's critics.

But a distinction must be made—not only between types of mediums, but between character of advertising. For example: little criticism is being leveled at advertising appearing in trade and business papers and magazines. This field of advertising leaves little room for ballyhoo; it is seen and read by men who are tech-

nically or professionally minded—any attempt to "fool" them obviously would be bad business for the advertiser.

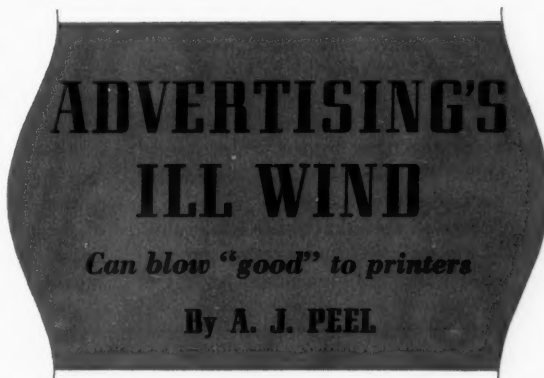
And what is true of this class of advertising is equally true of the great bulk of advertising that comes out of the printer's shop in the form of booklets, folders, brochures, house-organs. It would seem that the longer the "life" of the advertising, the more carefully is it written so that analysis of statements made relative to the thing advertised should not reveal such weaknesses as characterize for instance, so many radio advertising announcements.

But what has all this to do with the printer? It is the "good" in the "ill-wind." If certain forms of advertising are "on the spot" and must do a lot of house-cleaning before public confidence is restored, then the opportunity to

If certain forms of advertising are now "on the spot," printers should take advantage of the situation by promoting direct-mail work

promote printed advertising for direct-mail distribution is one that advertising printers should capitalize on intensively at this time.

There are certain facts which may not be common knowledge in the printing trade. For instance, do you know that in a recent survey made by The Blanchard Press, of New York City, it was brought out that of all the business concerns contacted, 33 per cent appropriated for direct mail 75 per cent of their total advertising appropriation; 15 per cent appropriated between 50 and 75 per cent; 22 per cent appropriated for direct-mail advertising 25 to 50 per cent; and only 32 per cent spent less than 25 per cent on direct-mail advertising? There is every reason to believe



that this year these percentages are increased effectively all along the line.

And who has the handling of this business? Many printers work hard to establish themselves with advertising agencies. This is good business, but only 4 per cent of direct-mail printing is prepared and placed by advertising agencies; while 72 per cent of all direct-mail advertising is handled by the advertising departments of the advertisers themselves.

Here is the one fact which I would like to leave with readers of this page: This year, at least one-third of all advertising money will be spent in direct-mail advertising; and three-quarters of this money will be handled, not by advertising agencies, but by advertisers dealing direct with printers. But, like the advertising agency, the printer too must sell himself to his customer on the basis of ideas. The direct-mail advertising field is wide open for ideas—and advertising managers don't care where they come from; if they're good, they'll give the originator a break. No printer who follows the publications devoted to the graphic arts need be short on ideas.

Very often, printing salesmen who call at our office looking for business make the remark, "We prefer to work through agencies rather than to solicit advertising printing direct; we are printers, not creators of advertising ideas; we leave that to the agency."

That's all very nice; we advertising agents don't feel kindly to printers who attempt to function in the dual capacity of printer and advertising agency. But facts are facts: advertising agencies handle only 4 per cent of direct-mail advertising; some of us would like to get a good deal more; and others don't want it because it's harder work and less profitable than magazine, newspaper, and radio advertising in general.

If a printer feels so sensitive about going after this type of advertising printing, here's an idea that has worked: The printer makes the contact with the concern that is in the market for advertising printing. He is asked to submit an idea. He consults with an advertising agency customer and together they work up an idea in dummy form, with some copy. If the printer sells his prospect, he pays the agency for the idea and copy writing. Both are happy, and the printer has not gone out of his legitimate field to get printing business.

NEW GUIDES TO INK ESTIMATING

By Eugene St. John

BECAUSE ink estimating is one of the most difficult tasks confronting the estimator either in the office or pressroom, many ink-estimating tables have been issued. Ink is used by volume, not weight, and estimates must be calculated from the volume figure, or guessed at, or based on the ink used on some previous job where, most likely, different conditions prevailed.

The printer sells ink by volume but buys it by weight. It would be an improvement for the inkmaker to sell ink by volume, even from a selfish standpoint, because of the economies in packaging the product.

Since, in relation to the total value of a specific order or contract, the cost of ink is small, one might insist the

matter is not important, as a mistake can at the most amount to only a few pounds. But the quantity of ink purchased by many printers during a year amounts to a considerable figure, and the faulty estimating of ink may in such cases amount to a substantial sum in the long run.

Knowledge of the ink absorption of various stocks and the specific gravities of various inks, and considerable experience in calculating the respective areas of solid, halftone, and type in a form, are needed to estimate ink requirements. The quantity of ink needed increases with the absorbency of the paper and decreases when an ink of light specific gravity is used. Stocks with high finish, like coated and

INK ESTIMATING SCHEDULE—LETTERPRESS

The figures represent pounds and decimal fractions of pounds of ink required for 100,000 square inches, or 1,000 impressions of 100 square inches of solid form, using the colors of ink as specified.

SOLID PLATE TABLE

Kind of Paper	Black	Blue & Duotone	Red	Yellow	Orange	Opaque, Red, Green, Mixing White	Trans. Tints	White Cover Ink	Cover Inks Other Than White	Silver	Gold
Rough	1.1	1.3	1.4	1.52	1.17	1.47	.82	3.0	4.7	2.5	3.
M. F. & Dull											
Coated ....	.77	.9	.98	1.06	.82	1.03	.57	2.1	3.5	1.85	2.1
S. & S. C. ....	.55	.65	.72	.78	.6	.76	.42	1.5	2.4	1.3	1.47
Coated .....	.47	.55	.6	.65	.5	.63	.35	1.2	2.0	1.16	1.33

Use following percentages of above tables:

Reverse plates	66⅔%	Book work open display.....	12½%
Heavy plates and type.....	30%	Very light open forms.....	8%
Catalog with illustrations.....	20%		

The above percentages are based on experience using averages for each heading, reverse plates, and so on, and are recommended for use on runs up to 25,000 a form.*

PROCESS INK

For 100,000 square inches of screen surface, (not solid).
Type and solids must be estimated separately.

Kind of Paper	Black	Blue	Red	Yellow
High-finish coated .....	.16	.13	.20	.26
Dull-finish coated .....	.26	.21	.33	.42

On the Process Ink Table, when plates on any color are heavier than average, add 10 to 20 per cent.

Use 60% for second color when one color is printed over another.

Add 20% for forms when double rolled.

Add 10% when a decidedly full color is required.

Add 5% to total obtained above on all jobs requiring 100 pounds or more for wastage by washup, and the like.

*To find more accurately the amount of ink required for longer runs, measure the solids, halftones, reverse plates, type, and so on, and reduce to solid; then use table for solid coverage. This can be done, if desired, by using the square pica measurement, dividing the square picas solid by 36 (the number of square picas in one square inch) to find the number of square inches solid.

Figure 1. This chart, in general use, recommended by various employing printers' associations

S. and S. C., require less ink than dull-coated and offset. A cover ink has less coverage than a transparent tint base.

On soft or rough-finished paper, the ink penetrates the surface and drying takes place both by absorption and oxidation. Little absorption takes place in the case of hard papers, and the ink dries only by oxidation; such stocks will require less ink than soft or rough-surfaced papers.

The coverage, strength, and working quality of an ink are bound up together. If the ink is too weak, an excessive film must be run to match color and this decreases coverage. It may also cause offset, piling, picking, filling, and blurred print.

Strength depends on the percentage of coloring matter present in a given volume of ink. While pigments may be colorless or colored, a proportion of colorless filler generally is used to give body to the ink, and often to improve the hue. Colors of great strength, like Monastrol (Cyan B) blue and Reflex blue used in full toner strength, would be too deep to allow their beautiful hues to show.

As already intimated, the percentage of pigment in relation to the vehicle in which it is ground determines variations in the covering capacity of inks. A pound of black ink, for example, has greater covering capacity than a pound of colored ink, the black containing, perhaps, 25 per cent of pigment, whereas the colored may have 60 per cent pigment content. The pound of black, it will be seen, is greater in volume than the pound of colored ink.

The fillers vary in specific weight, and an ink's strength can be increased by increasing the percentage of colored pigment or by decreasing the volume of the ink. One result is that when the same ink, say a red lake, is put out by two inkmakers, a pound of one may cost 15 per cent more, yet, having 20 per cent more volume, it may be the more economical.

An increase in the strength of an ink can be made to meet a higher or lower price, but the latter implies a decrease of strength of color, coverage, and lowering of working quality. Generally the lighter inks work better. Strength of color with low price necessitates a heavy ink. If the printer bought ink by volume, the heavy inks would not be cheaper and a higher price would imply a better ink.

Ink consumption in relation to the number of sheets to be printed depends, naturally, upon the character

INK-COVERAGE SCALE (Widely Used)					
Stock	Black Ink	Blue Ink	Red Ink	Yellow Ink	Non-scratch Tints
Coated	170,000	150,000	140,000	100,000	180,000
S. & S. C.	140,000	130,000	120,000	95,000	150,000
M. F., News, Dull-coated.....	120,000	110,000	105,000	85,000	130,000
Offset	110,000	95,000	90,000	80,000	120,000
Bond	100,000	98,000	92,000	82,000	120,000
Rough cover	80,000	75,000	72,000	70,000	90,000
Glassine & Cellophane.....	200,000	195,000	190,000	170,000	250,000

Figures show approximate coverage in square inches a pound.
 Opaque green and orange, same scale as for yellow inks. For transparent brown, green, orange, and purple, same scale as for blue inks.
 Metallic inks subject to variation. For coated paper only, silver, 90,000 square inches, gold, 70,000 square inches a pound under favorable conditions.
 These figures cannot be guaranteed because pressroom factors, such as conditions of presses, age of rollers, nature of plates, makeready, stock, humidity, amount of ink carried, and the like, affect coverage as much as 30 to 40 per cent, or more, either way from the average figures in above scale.

Figure 2. This ink-coverage scale is in wide use, but could be more complete and specific

of work. Illustrated catalogs, as a rule, will consume, perhaps, twice as much ink (other factors being equal) as open work, such as title pages. To carry the comparison further, reverse-plate work will require, as a rule, twice as much ink as catalog work.

Strange to say, there is great variation in the ink-coverage scales put out from time to time by various inkmakers or built up by printers from experience, and based on records of ink used. For example, one inkmaker gives coverage of halftone black, 100,000 square inches solid a pound; another, 170,000; and a third, 250,000—all on enameled coated.

Reproduced herewith (Figure 1) is a schedule used for letterpress work, recommended by various employing

printers' associations. It would be more useful if it were more complete and specific. (It should indicate, for example, that halftones require 50 to 60 per cent of solids.)

Another ink-coverage scale in wide use is shown in Figure 2. It, also, could be more complete and specific. Still another table of covering capacities is shown in Figure 3.

Agitation favoring the sale of ink in standard units of covering capacity is going on in England, according to the latest issue of *Printing Review*.

"It would appear an easy matter for the ink manufacturers," it is stated therein, "to sell ink in standard units of covering capacity." It is set down immediately following, however, that such "would be the case if there were

COVERAGE OF PRINCIPAL INKS						
Number of square inches (in thousands) an inch solid a pound.						
Ink	Coated	S. & S. C.	M. F.	Dull-coated	Offset	Cover
H. T. Black.....	250	225	160	160	125	.....
Process yellow	125	130	90	90	90	70
Process red	190	190	150	150	100	100
Process blue	200	210	150	150	100	100
Bronze blue	175	175	140	110	100	100
Opaque red	125	125	100	100	75	70
Opaque green	100	100	75	75	60	60
Transparent red	200	190	140	140	100	100
Yellow lake	225	200	150	150	.....	.....
Persian orange	200	185	140	140	95	95
Peacock blue	200	210	150	150	100	100
Blue lake (ultra)	200	210	150	150	100	100
Green lake	200	200	150	150	100	100
Purple lake	200	200	150	150	100	100
Transparent tint base.....	250	250	185	185	150	150
Mixing white	115	115	75	75	50	50
Cover white .....	.....	.....	.....	.....	35	35
Cover yellow .....	.....	.....	.....	.....	50	50
Cover red .....	.....	.....	.....	.....	50	50

Above figures are for first-down colors. When one color is superposed on another, figure 25 to 50 per cent less for second color. Thus, gold ink, first down, would cover 70,000 square inches on coated stock, and a second impression over the first would have a coverage capacity of 100,000 square inches.

Figure 3. One of the most specific and complete is this chart showing covering capacities

not other variable factors beyond the ink manufacturers' control to be considered, namely, the nature of the work to be printed and the type of paper to be printed upon."

There is then presented a recommendation of the form in which an "Ink-Consumption Chart" should be made, and which is shown in an accompanying panel. This would indicate that practically no such charts, worked out, exist over there.

INK CONSUMPTION CHART Amount of ink per thousand impressions		
Class of Work.	Nature of Stock.	Ink per 100 sq. in.
1. Very open	Rough	---
	M.F.	---
	Sized	---
	Coated	---
2. Bookwork	Rough	---
	M.F.	---
	Sized	---
	Coated	---
3. Catalogue-	Rough	---
	M.F.	---
	Sized	---
	Coated	---
4. Heavy	Rough	---
	M.F.	---
	Sized	---
	Coated	---
5. Very heavy	Rough	---
	M.F.	---
	Sized	---
	Coated	---
6. Colour work	Rough	---
	M.F.	---
	Sized	---
	Coated	---

Chart suggested by Printing Review, England. Factors are like those in other charts

It will be noted that in general the conditions of "Class of Work" and "Nature of Stock" are given consideration in the several tables developed in America and presented here.

The English paper intimates it is the job of the inkmaker to develop such charts.

Possibly so. Well, several in this country already have.

From the W. D. Wilson Printing Ink Company, Limited, Long Island City, New York, comes a unique Ink Calculator devised on the order of a slide rule for automatic calculation. The text on the face of the pocket or case reads: "Number of 1000 square inches of printing per pound of ink. Half-tones take from 50 to 60 per cent of solids. Type matter, 10 to 15 per cent of solids. For full color, 10 per cent increase. On multi-color work, 20 to 25 per cent less on second or third colors. With automatic presses and better distribution, increased coverage."

On the reverse side of the case is a list of the twenty-five principal inks—black, colored, and white—numbered consecutively from 1 to 25. In the cen-

ter of the reverse side is a die-cut opening, rounded at the ends as on a thermometer, with a seven-step scale. At the top of the scale in black is "Ink." The six other steps reading downward in order are: "Machine finish," "Super and S. C.," "Enamel coated," "Dull coated," "Antique," and "Offset." These paper divisions are in red.

The slide contains twenty-five columns of figures, each column numbered at the top in red, with number corresponding to the number of ink in the list of twenty-five principal inks to which the coverage figures in the column are allocated. The coverage figures in the columns are in black. Moving the slide in either direction brings a specific ink number in line with, and immediately next to, the word "Ink" on scale. By reading down the column of figures in the die-cut opening, the coverage of the specific ink on the various papers can be seen.

For example, 8 opaque yellow: the slide is moved to either side of the opening until 8 on slide comes next to "Ink" on scale, when reading downward it can be seen that the coverage in number of thousands of square inches solid claimed for 8 opaque yellow as a first-down color is machine finish, 50; Super and S. C., 60; enamel-coated, 65; dull-coated, 50; antique, 45; offset, 60.

One familiar with ink coverage and its calculation must be favorably impressed with the reasonable coverage claims for these twenty-five important inks. It would be helpful if it were stated on an ink-coverage scale or calculator whether or not the figures given in the table include wastage of

be stated that the calculated coverage cannot be guaranteed because of varying conditions presented by daily atmospheric changes, papers, rollers, presses, forms, makeready, and other variables that enter the picture. It is possible to estimate very closely.

"Printers Ink Jonson," Long Island City, New York, well remembered by printers who were reading THE INLAND PRINTER back in the 1890-1900 period, is sending out an ink calculator similar to that of the W. D. Wilson Printing Ink Company, that of the former being of the revolving type for hanging on the wall. "Printers Ink Jonson" is a pseudonym made well known by persistent advertising in the "gay nineties." All old-timers recall the combination offers of printers' ink that were advertised in the printing-trade magazines and *Printers Ink* in last decade of nineteenth century.

★ ★

Before You Cut Prices

Hardly any known type of business doesn't have a "slack" period at some time. The favorite American cure is cutting prices.

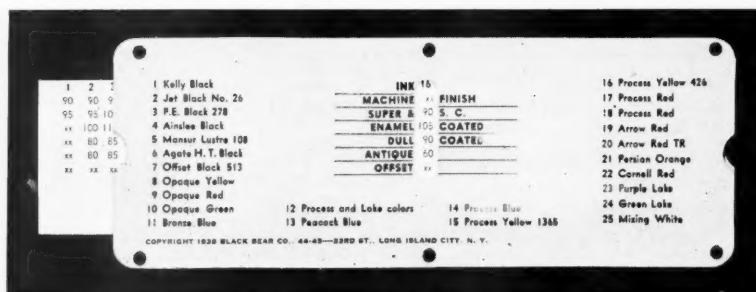
Before you unthinkingly cut prices as a means of keeping things going, we suggest that you study the following interesting figures:

A cut of 5 per cent requires 25 per cent increase in volume.

A cut of 10 per cent requires 62½ per cent increase in volume.

A cut of 12½ per cent requires 100 per cent increase in volume.

A cut of 15 per cent requires 150 per cent increase in volume.



"Slide rule" ink calculator showing reasonable coverage claims for twenty-five leading inks

washups and quantity of ink left on the inking system of the press after the run is "off," which may total from 5 to 20 per cent, according to the press, paper, ink, rollers, atmospheric and other conditions. In fairness to both printer and inkmaker, it should also

These aren't our figures. They've been worked out by a mathematical wizard who knows his arithmetic. Keep them before you. They may be valuable the next time you begin to cut prices.—*The Von Hoffman Press, St. Louis, Missouri.*

THE INLAND PRINTER for June, 1939

THERE'S NO 'MAYBE' IN ETHICS!

At least there shouldn't be! Factor of self-honesty in human relationships stressed by Arthur M. Miller in an stimulating address, here reprinted, given recently at a meeting of the Printing Industry of Wichita, Kansas

THE SUBJECT assigned to me today is "Ethics—Maybe." This rather stumped me for a while, as I hardly knew just what to say about that "maybe" part of the subject. I asked our president what he thought I should do about it, and he said, "You remember what General Funston yelled as he led his troops into battle—'Give 'em hell.' " I told him that was all very good, but I might heap a lot of "hell" on my own head if the gang had a chance to talk last. Anyhow, here it is.

First, let's read what Webster says about ethics, as pertaining to industry or business. "ETHICS: Moral principles, quality or practice; a system of moral principles, as medical or professional ethics; the morals of individual action or practice."

Then let us read what ethics means as based on the report of the Committee on Industrial practices of the National Association of Manufacturers.

"(1) Treat every customer fairly and equitably, on a basis profitable to both the seller and the buyer.

"(2) Coöperate with competitors, within legal limits, on a basis that will assist each unit of industry to operate under high business standards and enable the industry as a whole to serve the general public both efficiently and economically.

"(3) Recognize that the property of our enterprise represents investments and risks of stockholders, and that the business, therefore, should be conducted so as to render sound service, protect principal, and produce a fair average of profit, with consideration at all times for the human factors involved, and for the public interest.

"(4) Demonstrate that our business is a desirable 'citizen' of the local community."

And now that we have learned what ethics means, I wish to state that when we are members of an association such as ours, based upon friendship and a desire for knowledge of our industry, it behooves every one of us to give this thing called ethics even more honest consideration—for if you cannot be



ARTHUR M. MILLER is the genial and well known vice-president and sales manager of the McCormick-Armstrong Company, Wichita, Kansas, with which organization he has worked for nearly twenty years. This picture was snapped on a Chamber of Commerce excursion

ethical with business friends and associates, with whom *can* you be ethical?

Now let me say right here, I think every man in our industry would like to be ethical. I don't think the printing industry of Wichita could have made the wonderful strides it has made unless the people of the industry had as a background in their minds the *desire to be ethical*. But, this thing "maybe," which Webster defines as "perhaps, possible, probable, but not sure," has crept into the whole picture and has predominated at all times and taken us slightly off our balance, leading us to try to be "crafty," "smart," and made us imagine that we were still ethical, but just "outsmarting" the other fellow. Let us analyze the set-up.

Mind you now, I am speaking of no particular person or business house. Oftentimes we get the idea that we need business more urgently than the other fellow, and we try to find a short method of figuring the price list; we try to justify to ourselves that we are taking the right section from the list, when our heart knows we are looking for a section that will chisel on the proper classification. This certainly is not ethical.

Then we are known to offend by simply saying, "I am sorry, I just didn't understand it that way. I thought we agreed upon something else." This is really a poor out, for when men of the caliber of our executives and salesmen cannot find a better excuse than this after an all-day meeting, I'd say they lacked imagination.

Next we have the fellow who is continually looking for short cuts—cheapening stock, cheapening everything, even his salesmen's commission—to get an order. This chap is not only unethical with his customer, but with the industry as a whole; his workmen, and himself.

We next have the fellow who kids himself about costs. No matter how someone has produced a job or what the price in the price list may be, he has a shorter method, and feels that he is entitled to put in a better price, even after a general classification of the job has been decided upon. This fellow always has his competitors on the anxious seat and is much cause for unrest. *He* is not ethical.

Then we have another sort of a chap, who likes to call himself "sales crafty." He likes to throw a dark one every once in a while to get his competitors cussing him for being a price-cutter—whereby he thinks he is getting loads of good advertising. Crafty it is, but very unethical, as it creates unrest and lack of confidence, and whenever a competitor knows this chap is on an order, up then comes "maybe" and "not so sure"; and to be *nearly* sure, he shoots the works and another job is ruined for the industry for many months. Unethical? I'll say it is—to the *whole* industry.

Then we have the fellow who sells by criticizing his competitor's work, his house, and his personnel. This chap is a destroyer; he sells by destroying confidence in others when he should be selling by building confidence in his own concern and the industry as a whole. To be ethical, it is well to say nothing, if one cannot speak good of a competitor. There is no use to criticize work, for in most customers' minds such criticism creates the feeling that you think they are too dumb to recognize faulty work when they see it.

And then we have another very unethical sort—the tattler—the fellow who will attend a meeting with his competitors, and who, after some sort of arrangement has been made, tells the buyer everything that has happened, like a small boy trying to gain favor by tattling. We have even known of such fellows telling the customer, "Well, here's the price. They will all be the same"; or "Well, I should get this order, as I drew the low price." This practice is terrible, and I cannot see how anyone with any sense of moral obligation could do it.

And again we have the continual "beef." Although he has made his living for many years out of selling the industry's product, he never remembers the jobs he has sold, but is always "beefing" about the ones he has lost—telling everyone, including the customer, what "so and so's" make up the industry, thereby destroying confidence and placing our industry in the customer's mind as a wretched, low-lived business. This chap should take invoice of himself, and check up on his ethics.

Next, we have the innocently unethical fellow—the fellow who simply doesn't know; doesn't know his product, has no idea of sales except from the price angle, and has but a vague idea of a correct price. This chap is not to be criticized, but should be helped and given kindly consideration—he sometimes can develop into a valuable member of the industry.

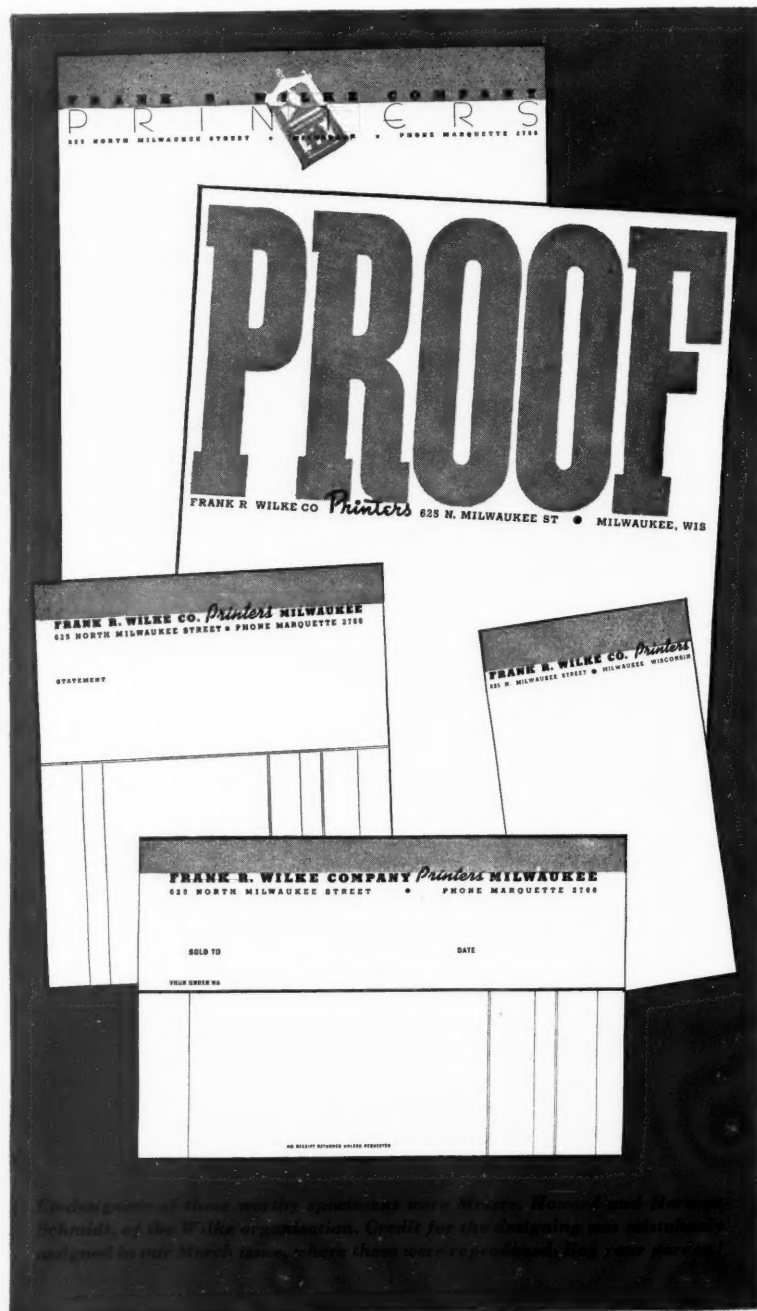
I could go on for hours giving illustrations of unethical practices, but I am sure we are all smart enough and are conscientious enough to know when we are not exercising our moral duty to our fellowmen, our industry, and ourselves; and the industry cannot be any higher ethically than our individual approach to ethics. I am sure that when we feel the urge to do something out of line, because we are

uncertain, are not sure, if we will look at the many sales angles and treat them with a sense of duty and the character and authority of moral obligation, we will think twice before we throw ourselves open to criticism. Let's "lay it on the line," as one of my competitors says, and respect our moral duty to ourselves, our industry, and the other fellow.

To sum the whole thing up: Unless and until every representative of the industry is always completely honest

with himself there will be a "maybe" in our ethics. But this "maybe" will vanish the moment that our every contact with each other and with the public is based on the premise that if we are honest with ourselves every deal will be clean, honest, and above board. After all, this is the only way a self-respecting man *can* operate.

The public will appreciate it—we of the industry will enjoy it—and the industry will enjoy an increasing measure of respect and prosperity.



SAVE BY BOOSTING PAPER COST!

It sounds paradoxical, but if you're printing "bleed" pages, there's logic in it, as this article shows. A study of modern bleed-page production problems, the last of a stimulating series • By EDWARD T. MILLER

PAPER, after all, constitutes somewhere around only 30 per cent of the cost of a job of printing. The other 70 per cent is mechanical cost. Laudable as is any effort to reduce the percentage of paper cost, there is abundant evidence that printers who have been operating with minimum margins to *save paper cost* may not have been "thinking through" the entire problem. Too often such practice increases the mechanical cost and hence the cost on the entire job.

Using margins considerably less than common sense and experience have proved necessary for economic production, mechanical departments generally resort to "stunt performances"; they substitute a gamble for what is known to be standard and efficient practices.

But sacrificing accepted practices and adopting "tricks of the trade" in the hope of saving money has been proved to be "bad medicine"—especially when printing bleed pages. On the other hand, adequate margins for recognized trim, gripper and cross-bar requirements are known definitely to decrease production costs, to increase profit, and to improve quality.

Estimators, even though familiar with needs of pressroom and bindery, who ignore grippers and cross-bars in lockup and register, but tell themselves "some way the shop will get by," are steering such work dangerously near the brink of loss. While avoidable wastes in paper are always to be sought by careful figuring of press-sheet sizes, estimators are not making any real savings in producing a job if such savings in paper sizes in turn are lost by the handicaps imposed on production. Those who make estimates and plan work need to consider all angles, especially the additional mechanical costs incurred when the press sheet is reduced to a size below its most efficient workableness.

The question resolves itself to this: "What savings actually can be made in paper's 30 per cent portion of cost that will not be more than offset by any of its handicaps on production's 70 per cent portion?"

Or, to reverse the thought: "Does production's 70 per cent of cost offer a larger chance of making savings in producing the job if paper's 30 per cent portion does not penalize production by skimping on paper?"

"A few figures will demonstrate what are the odds in favor of the adequate paper idea," declares M. E. Powers, Chicago printing engineer, who recently made an analysis of the paper used in eleven different periodicals of varying page sizes and of circulations running from 3,000 copies to 70,000 copies each. "The former margins of the publications first were figured as shown in the table herewith (Table I) with an allowance for bleed pages lower than it should be. The same publications next were figured for margins $\frac{3}{8}$ of an inch trim, side, top, and bottom, with additional allowance of paper for gripper edge and still further allowance for cross-bars.

"Experience shows that when bleed pages run into margins ordinarily used for grippers, it becomes necessary either to shift the form and squeeze the gripper edge or to move gripper fingers. If the latter be resorted to, then the pressman invites wrinkles in the sheet. In case forms with bleed pages are on a two-color press, a series of similar expensive moves become necessary and involve the further expense of changing back to original positions after the run. In either case a *press handicap* is set up.

"The table shows the increase in the cost of the paper when larger press sheets were purchased. Offsetting this additional cost is the savings in mechanical costs of producing the work. The percentage of the increase of the paper cost to the total cost of mechanical production, including the lockup, makeready, and running and bindery charges, all operations affected by margins, is shown in the last column of the table.

"The average of the percentages of the increased paper cost, in this case 9.0 per cent, and the average of the percentages of increased paper cost to the total mechanical costs, 5.9 per cent, practically, 6.0 per cent, show the odds with which the printer had to deal when changing to adequate margins for the job.

"His problem was whether or not he could save 6 per cent or more on production costs to pay for or offset the

TABLE I—Showing experience with eleven periodicals when paper sizes were revised, even at increased cost for stock, in order that production savings could be made to offset the increased cost of stock. As shown in the last column, the per cent of increased paper cost to mechanical cost is comparatively so small as to be easily overcome by better production methods and greater production efficiency when adequate paper sizes are used.

Publication	Quantity	Page Design	Present Margin Allowance			Additional Margin Allowance			Per Cent Increase in Paper Cost	% Increased Paper Cost to Mechanical Cost
			Side	Top	Bottom	Side	Top	Bottom		
A	3,000	Bleed	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	12.0	2.7
B	80,000	Bleed	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	11.7	6.5
C	10,000	Bleed	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	13.5	8.6
D	5,000	Bleed	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	6.8	4.7
E	65,000	Bleed	$\frac{3}{32}$	$\frac{3}{16}$	$\frac{3}{16}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	11.6	8.1
F	12,000	Bleed	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	13.7	9.7
G	75,000	No bleed	$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	3.1	2.8
H	28,000	Bleed	$\frac{1}{4}$	$\frac{3}{16}$	$\frac{3}{16}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	9.5	7.8
J	40,000	No bleed	$\frac{3}{16}$	$\frac{5}{32}$	$\frac{5}{32}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	6.4	7.9
K	25,000	Bleed	$\frac{1}{4}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	$\frac{3}{8}$	6.1	4.3
M	80,000	No bleed	$\frac{3}{16}$	$\frac{1}{8}$	$\frac{1}{8}$	$\frac{1}{4}$	$\frac{1}{4}$	$\frac{1}{4}$	5.1	1.3
Average									9.0	5.9

NOTE—Included in the per cent increase in the cost of paper is an allowance of from $\frac{1}{2}$ to $\frac{3}{4}$ inch for gripper edge, depending upon the size of the press sheet, and for one inch cross-bars, both the short and the long way of the chase. The one inch allows for the usual $\frac{1}{16}$ -inch cross-bars plus the reglets on each side.

9 per cent increase on paper, remembering that paper is only 30 per cent and mechanical cost 70 per cent of the total cost of the job. Any saving over 6 per cent would be additional profit.

"It was comparatively easy to demonstrate the possibilities of saving the 6 per cent as well as the probabilities for additional profit and improved quality. A saving of an hour in the lockup of a cylinder-press form effected because the lockup man had enough space for cross-bars and could follow normal practice, yielded 18 per cent saving in lockup. An increase of only fifty sheets an hour in press production, because of substantial gripper edge, amounted to 6 per cent saving in running time. A gain of 150 to 200 sheets an hour on a high-speed folder, because of sufficient trim allowance to permit inevitable variations, yielded 11 per cent savings in the bindery. At the paper cutter we found a saving of approximately 25 per cent when the cutter had the necessary paper for trimming and did not have to resort to nursing every lift in order to insure cutting every sheet.

"One publication seemed difficult to produce. All along the line errors crept in. It was what the shop called a 'jinx job.' The bindery had to resort to miracles to finish and deliver. The analysis showed that on most of the runs of that job the difficulties were due to improper-size paper, so that the production men did not have sufficient leeway to meet the difficulties which showed up and to overcome the handicaps appearing as the job progressed from department to department in the plant.

"All of which seems to prove that it would have been much better business to spend 9 per cent additional on paper and take the chance, with all the odds favorable, that at least 6 per cent, and probably much more, could be saved in mechanical production, especially when mechanical production offers so many more chances for saving and makes up such a large proportion of the total cost of the job.

"Every month now, the printer is taking just that chance and winning out. All printers and production men will agree that the quality will be improved when there is on hand paper of adequate proportions for efficient production, and when all attention can be directed towards production and quality, rather than to 'stunts' necessary when press sheets are too small for the job on hand."

IS PRINTING SUCH AN U

It's much steadier than some critics think it is, according to this survey of

COMING in contact with school superintendents and administrators, as my work necessitates, I am frequently met with arguments that go somewhat like this: "Why teach printing in our school? The printing industry is too unstable. During the beginning of the depression a large number of establishments were forced to close their doors, going either into bank-

ruptcy or receivership, a sad outlook." When one hears observations of this kind, and from people who presumably know what they're talking about, the natural reaction is to ask for statistics. Few, apparently, can be produced that will indicate the number of establishments that have failed from one cause or another. Just how "unstable" is the printing business? Where

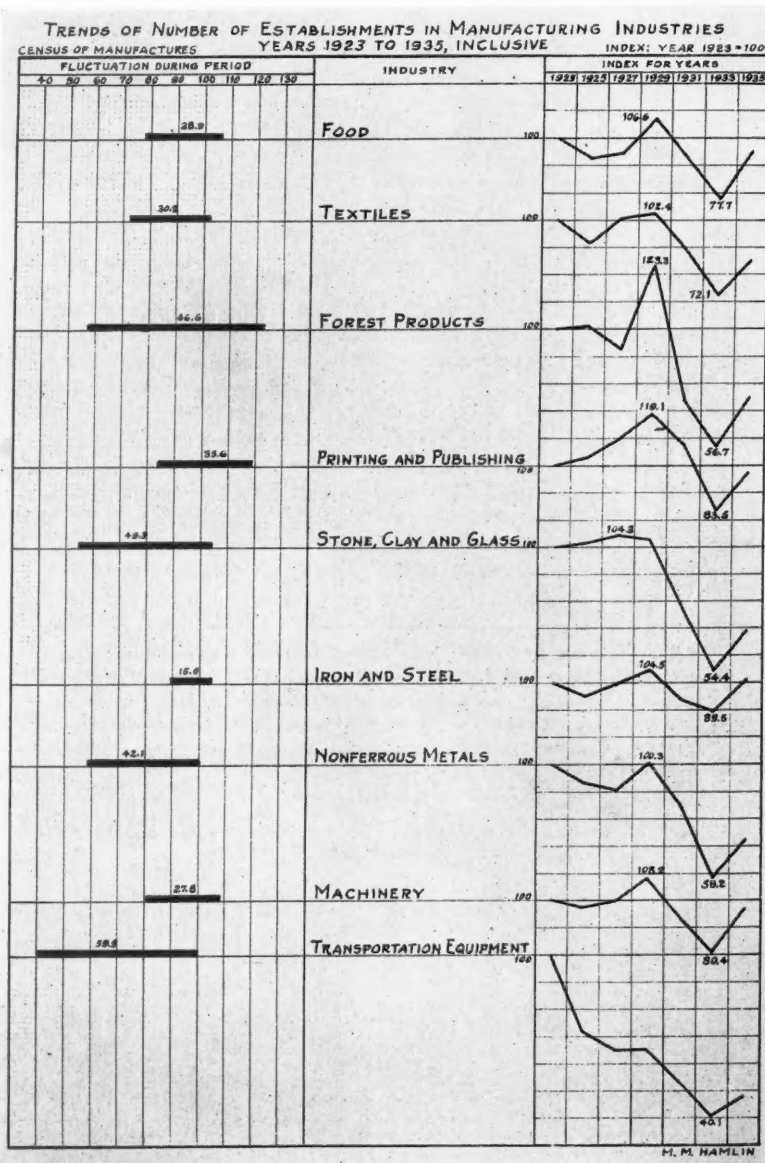


Figure 1. Graph, right, shows how nine industries ranked in number of establishments over thirteen-year period. Printing's drop through 1929-33 was less than that of majority of industries

N UNSTABLE INDUSTRY?

ey of certain of the major manufacturing industries • By MILFORD M. HAMLIN

can we look for data that will verify or refute the dolorous utterances regarding conditions in the industry?

There are, of course, graphs and charts indicating trends of different factors in various industries through which comparisons can be made to show the rise and fall of conditions in any particular year. For instance, statistics show that the number of estab-

lishments in the printing and publishing industries in the United States decreased almost 31 per cent in the year 1933 as compared with the year 1929. The number of wage earnings decreased about 24 per cent, while the amount of wages paid was reduced around 42 per cent. (These figures are taken from Herbert C. Anderson's article on the "Decline of Apprentice

Training," which appeared in THE INLAND PRINTER for November, 1936.)

Standing alone, these figures would indicate a rather sorry condition in the printing and publishing industry. But, by comparing these with similar figures and factors in other manufacturing industries, it is found that the printing business is *not nearly as bad off as it might appear to be*. Statistics give it some solidity.

As I have said, statistics regarding the number of establishments that have failed for one reason or another are not available. The "Census of Manufactures," however, in its biennial census, does give us the number of establishments, and it has occurred to me that a comparison, covering a period of years, would indicate the trend in this respect and also show the standing of the various manufacturing industries. With this thought in mind, I have prepared the charts and graphs reproduced herewith.

The nine industries selected for this survey are as follows: (1) Food and kindred products; (2) textiles and their products; (3) forest products; (4) printing, publishing, and allied industries; (5) stone, clay, and glass products; (6) iron and steel and their products, (not including machinery); (7) non-ferrous metals and their products; (8) machinery (not including transportation equipment); (9) transportation equipment—air, land, and water.

Full explanation of the various items included in each industry will be found in the "Census of Manufactures" (1933), from which all of the data necessary to compile these charts and graphs have been taken.

These nine industries were selected because they incorporate the various trades into which pupils from the industrial arts and vocational departments of our public schools will find employment. These naturally include a large and most important group of industries in our country.

Note that the industries under consideration are all manufacturing industries, of which printing and publishing is one. Obviously, *like* industries should be considered in a comparison of this kind.

To make a satisfactory comparison it was necessary to select the data for one year which could be considered as a basis of 100, and to apply the data given for other years on a percentage comparison with this year. I have therefore taken the year 1923 as an

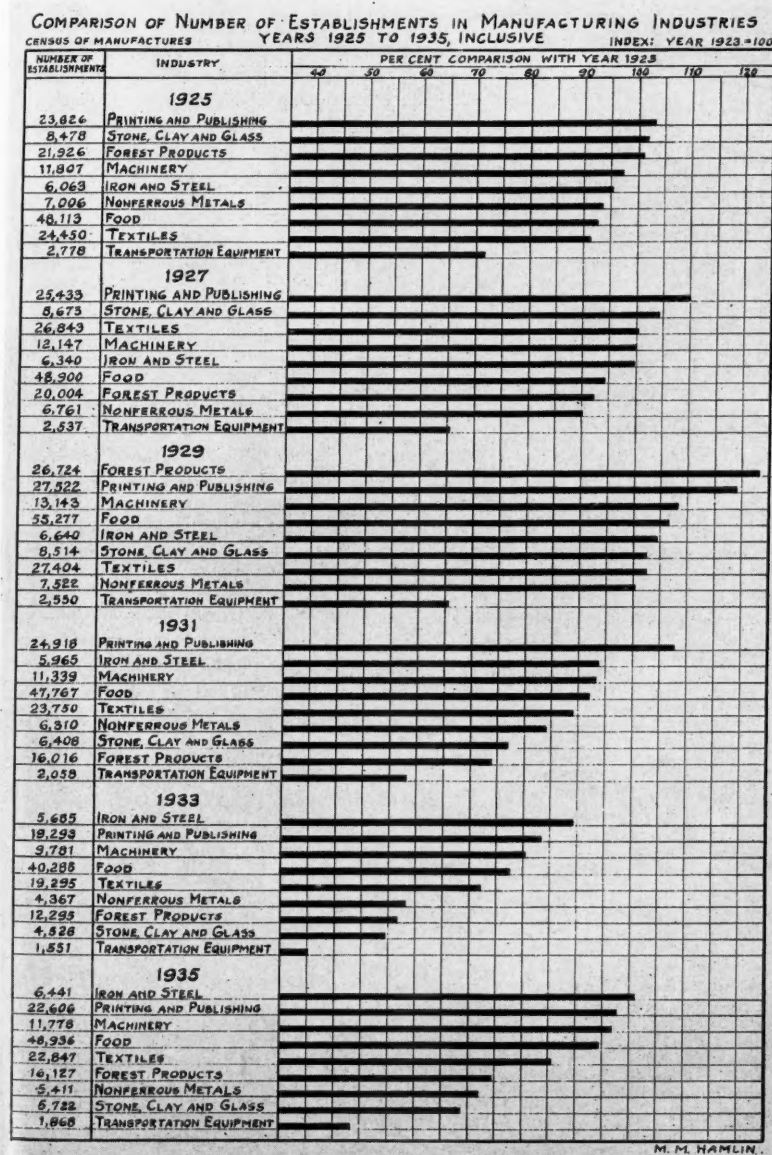


Figure 2. Comparison of the nine industries in respect to number of establishments as reported by "Census of Manufactures." Printing takes second place over textiles in the years 1929-31

index of 100, and shown the percentage comparison with this year of 1923 for the following years: 1925, 1927, 1929, 1931, 1933, and 1935.

Figure 1 shows the trend of the number of establishments in manufacturing industries for the years 1923

Thus it is shown just how each one of these nine manufacturing industries has ranked in the matter of the number of establishments in the industry as a whole during this thirteen-year period. It is interesting to note that the printing and publishing industry had a

The bars on the left of the chart show the fluctuation in the various industries over the thirteen-year period under consideration. The left end of the bar shows the low and the right end the high for the period. Thus, the length of the bar indicates the fluctuation for the period. In this respect, printing takes fifth place, but it should be noted that the low for the period is well in front of all the other industries, except one, and the high mark for the period is also surpassed by only one other industry.

Figure 2 shows a comparison of the number of establishments in these nine manufacturing industries for each year (from 1925 to 1935), on the basis of the year 1923 equaling 100. It is interesting to note that the printing and publishing industry showed the best condition in this respect in three of the six years considered, and took second place in the other three years.

This chart shows, in the left-hand column, the number of establishments in each of the nine industries as reported by the "Census of Manufactures." Thus, we can see at a glance the standing of these various industries in respect to the number of establishments. You will note that food takes first place, textiles second, and printing and publishing third in four of the years reported; and that in the years 1929 and 1931, the printing and publishing industry takes second place over textiles. In the year 1933, the textile industry exceeded the printing and publishing in number of establishments by only two establishments.

Figures 1 and 2 portray the trends from the standpoint of number of establishments in these different industries, as well as the fluctuations during the period and the place each industry takes during any one of the years under consideration.

Figure 3 shows an average index for the entire period, thus giving us at a glance the rating of these industries in point of number of establishments as compared with the year 1923. Again bars on the right side of the chart indicate the place each industry took in this respect, while the bars on the left show the fluctuation during the period. The figures above the bars on this side of the chart indicate the difference between the low and high point on the basis of the method of figures obtained from the source.

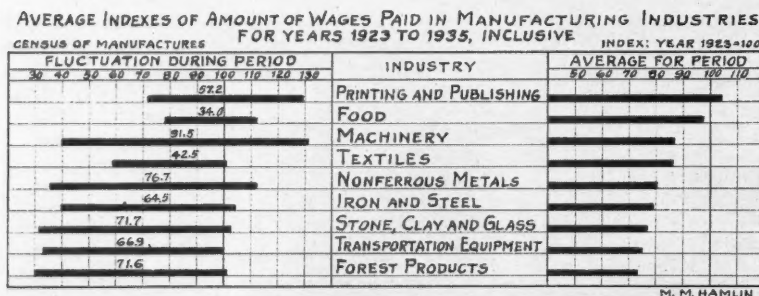
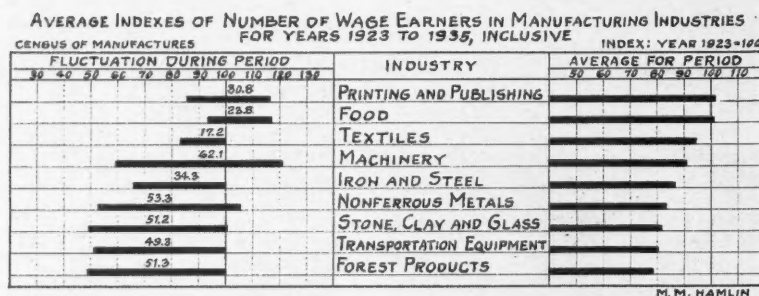
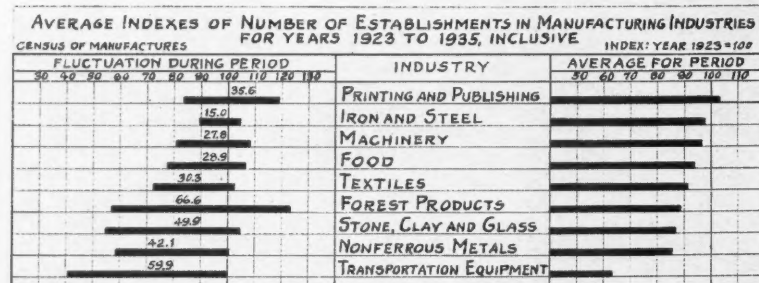


Figure 3. Average index for entire period. Printing makes best showing of all in respect to average for the period, and amount of fluctuation compares well with the majority of other industries

to 1935 inclusive. The curve graph on the right side shows just where each one of these nine manufacturing industries stood in the years under consideration. This chart gives us interesting data over a thirteen-year period—not only through the prosperous years of 1927, 1928, and 1929, but also through the most serious part of the devastating depression which struck us in 1929.

steady climb from the year 1923 to 1925, and that the drop from the year 1929 through 1931 and 1933 was not as much as is shown for the majority.

Only one other industry showed an upward trend from 1923, and this industry started down at 1927; you will note that the drop was very steep and long. I refer to the industry listed as "stone, clay, and glass products."

Typographic

Clinic

The layout man, in designing a piece of printing, must take into consideration certain factors: he should know what the piece is to accomplish; how it is to be used; under what conditions it will be read; the class of people who will receive it; and what their interest is in the subject matter.

Too often this ground knowledge is neglected, and the result may be as seen in the original setting of the Annual Parents' Night Program (at top), which does not satisfy the eye.

Two colors were available for this display. But instead of making good use of this opportunity for heightened effectiveness and beauty of the finished page, the design employs two ordinary five-point rules, which, as placed, neither attract attention nor contribute striking value.

The purpose of color is to display and embellish type matter. It can hardly be suggested that color makes for legibility—although color added to white paper and black ink never should be allowed to detract from the printed message nor dominate visual interest. Color is popular because it is effective as an advertising factor and powerful in gaining reader attention.

In the resetting (at bottom) the title has been dramatized by the use of enough color to beautify the page. Color here plays an important part as a definite factor in the design as a whole; it ties into the design by running up into the illustration.

The original setting of this program title is weak on several counts: in the relation of the pica measure used in the trim size to the pica measure found on the remaining seven pages; in the type face employed; and in lack of coordination of the various elements.

Trim size of the original is 5¼ by 9¼; the title is set nineteen picas wide while the other pages of the program are set twenty-seven picas. These margins are not in correct proportion, and there is a feeling that

ANNUAL

Parents' Night

WESTDALE SECONDARY SCHOOL

PRESENTATION OF PRIZES AND AWARDS



TO BE HELD IN THE
School Auditorium

Friday Evening, November 18
NINETEEN HUNDRED AND THIRTY-EIGHT

Annual Parents' Night

Presentation of Prizes & Awards



the design is running off the page, top and bottom. If the words "Annual Parents' Night" had been set on one line in Kauffman Bold, "Westdale Secondary School" spaced to the same measure, and the two date lines at the foot of the page increased to twenty-seven picas, the title page would have been in harmony with the rest of the program.

Narrowing of the pica measure is always permissible when the layout man can suit his design to the narrower measure. Here, however, with the full pica measure, the setup would have been improved.

A common fault of programs of this nature is the use of bold-face type. These pieces printed in black on white or ivory stock should not be set in bold type faces. This is because it is reasonable to expect that such pieces are not intended to advertise nor to secure business, but to be pleasing examples of printing, easy on the eyes—pieces which can be read in a not-too-well-lighted auditorium, and which will be delightful to examine and review at leisure.

A type in a light, gay manner should be used, therefore. In the original setting, Cairo Bold and Kauffman Bold Script seem a little out of place. The light versions of these popular types would have produced a much happier result.

On the original specimen, it is rather difficult to grasp, at a glance, the full meaning of the lines. There is no relationship between the lines and decorative units—no logical organization. The lines seem mechanically spaced, and the reader must skip confusedly around on the page to connect their meaning.

In the resetting, the light-face types attract attention, and the lines are so grouped that the reader senses their meaning instantly. They are grouped for quick and easy reading.

By **HOWARD N. KING**

Mr. King, who conducts the Typographic Clinic this month, is a typographic designer and house-organ authority at York, Pennsylvania. He also serves as typographic consultant and lecturer for the Intertype Corporation, Brooklyn, New York.

STYLESHEET FOR BUSINESS MAN

By Edward N. Teall

EVERY NEW STYLEBOOK or stylesheet is worth attention, because there is always the possibility of interesting discoveries. As The University of Chicago Press "Manual of Style" remarks, "styles change in style." Along with changes in the manner of writing and the mode of expression, we have corresponding changes in "the mechanics of producing the written word" in type. The latest stylesheet to come to me is called "A Style Sheet for Business Writing," and is marked as "compiled by the Dartnell staff." At first glance it attracts attention because of its novel makeup. And the text is stimulating and valuable; it says something.

It really is a help to the user.

As to the makeup: The spacious pages are divided into four sections each, vertically. In the first column we find the headings. In the second column, headed "Style," are given the rules adopted. Column 3 is given up to examples illustrating application of the rules, and the fourth and final column is headed, crisply, "Not." In Column 4 we get the horrible examples, the how-not-to-do-it stuff. It's a new idea in stylesheet makeup, to me, at least; and it works mighty well. The six pages of rule and comment have an admirable simplicity.

Selection of topics under which the stuff is to be lined up is in itself interesting and important. In this sheet we have: "Addresses," "Ages," "Compound and Hyphenated Words," "Contractions and Omissions," "Display Matter," "Figures," "Foreign Words," "Proper Names," "Names of Organizations, Institutions, etc.," "Geographical Names," "Political Names," "Questions," "Quotations," "Religious References," "Time, Dates, Seasons, etc.," and "Titles." These few titles cover pretty well the field with which readers of Proofroom are familiar; these are the topics with which printers concern themselves—especially, of course, the proofreaders and editors. To anyone setting out to make a stylebook or stylesheet, the division of the subject into component territories of ruling is a really tough problem. But with a list like this as a starter, it is easy to build, adding such headings, for instance, as our old Proofroom favorite, Close-quotes with Other Punctuation, and so on.

Now, I'll give you three guesses, two of which you won't need, as to which of these topics first caught and held the eye of this amiably critical inspector. Right!—it was the section on compounding. One rule in this section is: "Compound two nouns when one of them functions as a prefix or suffix." This is odd: the writers of this stylesheet evidently think of a compound as necessarily a solid. I have encountered similar distinction, but the other way 'round: a great many persons think unless you have a hyphen you have no compound. The fact is, "gaslight," "gas-light," and "gas light" are all compounds, one as much as the other. In the first form, the solid form, the effect is to present a new unit, a new word. In the second, consciousness of union is (rather awkwardly?) revealed, in the hyphen. In the third, while some experts will tell you "gas" is an adjective, E. N. T. insists it is not—but is still a noun, what he chooses to call a noun of identification.

Well, that is perhaps a bit fine spun for present purposes. But it's brass tacks when I ask you to consider this: Under the ruling "Compound two nouns when one of them functions as a prefix or suffix," the examples given are "bookcase," "doorway," "landowner," "copyholder," and "airship," "penholder," "brickmaker," "birthplace." Now, taking the sheet on its own ground, and accepting the idea of "book" as in force and effect a mere prefix to "case," or "case" a suffix to "book," we find ourselves close to E. N. T.'s own ruling that when two words are hooked up tight to make a new word, they should be joined in solid form—especially when they are both monosyllables, as in "bookcase" and "doorway." Then, why do the makers of this stylesheet call it—first thing on page 1, in the biggest type in the leaflet—"A Style Sheet for Business Writing"? Me, I write "stylebook" and "stylesheet."

Picky? Yes sir! Very small stuff, says you—and you are quite right. It is small stuff—and so, if you choose to see it that way, is the whole matter of compounding. That is, until you strike a snag. Until you come to one of those spots where a hyphen really does make a whale of a difference, as between "ten dollar-bills" and "ten-dollar bills." Skipping a lot of paragraphs,

let's clamp right down on the subject: For the printer, making a stylesheet should be brought down to a matter of the smallest possible number of rules, especially in such matters as compounding. The more you go into particulars, the more particulars you find asking you to go into them—and the worse confounded does the confusion in this field become.

You folks will please be patient with me while I ride my hobby. These matters cannot be sidestepped, they have to be met and disposed of one way or another, in every print shop, no matter how small or how big. In some it's just a higgledy-piggledy affair, catch-as-catch-can, hit-or-miss. In others, it's a field of fussiness. In some shops the whim of the moment rules, and much inconsistency results—with a sorry show of stylelessness. In others, you can't see the woods for the trees—there are so many rules, with so many exceptions, so many ifs, ands, and buts, the compo and the proofreader bog down. In the matter of style, two things are bad: deficiency and excess, too little style, too much style. There is a happy medium, and the shop that can locate it will run smoothly and with a minimum of bother and complication as it goes.

Here's where the rulemakers fall down: In this stylesheet, the ruling on compounding includes, in two instances, the phrase "in general." It says: "In general, use no hyphens with the following prefixes and suffixes"—"In general, use hyphens with the following prefixes and suffixes." That expression "in general" lets the whole thing down. It's an alibi for anyone who doesn't care to follow the list—and a defense for inconsistency. When you turn to the dictionary for guidance, you don't get much. Standard and Century are loaded down with hyphens; Webster has no style at all, it follows usage, and usage, as reflected in citations by the hundred thousand, has more of vagary than of principle. Usage seems to follow few laws.

So the business man says: "Where do I get off? You're telling me what's wrong with this stylesheet, but you don't tell me how to do better for myself." Well, you can write rules by the hundred, exceptions ditto—and still the subject of compounding is not brought down to a real working basis. The same word can be a noun, a verb, an adjective; as (to use my old favorite example) this metal is *iron*, this is an *iron* pot, someone must *iron* my shirt.

And in the different uses, the word has different combining powers; in one situation it calls for hyphening, in another for solidifying, and in another for separation in two-word form, the noun of identification.

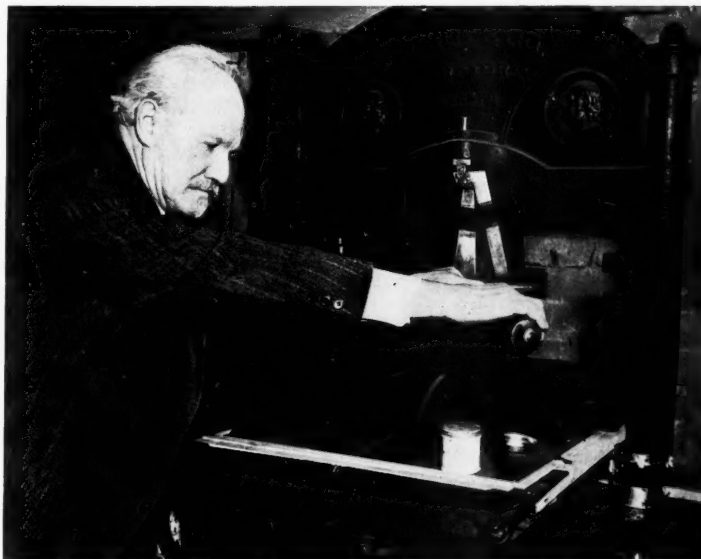
That is to say, if you really want to get right down to bedrock facts, it is simply absolutely not possible to codify the whole field of compounding. The writer is not a mechanical toy, a robot—he must be an artist. He should fix in his own mind, for his own guidance, certain principles—and then he should use a fine intelligence in applying them to the work in hand. He should have *essential* consistency—but he must be reconciled to the necessity of occasional appearances of *technical* inconsistency. He should not write “today” today and “to-day” tomorrow. He should not write “today” and “to-morrow” in the same article. There are some points on which a positive ruling is possible; those are the first ones to be dealt with, put out of the way.

But when complications begin, the stylesheet maker is up against it. He must use the finest kind of intelligence in making his discriminations—and, if he is to be of any use in the print shop, he must show the worker, the compositor, and the proofreader, just where and when to let the rule go by the board and use common sense. After all is said and done, that is the essence of the whole matter: common sense. And so I, for one, have just one single rule to offer—and that is, use or don't use the hyphen or the solid form *according to whether one or the other way of writing assures you of being correctly understood*. When you have made sure that you simply can't be misread, then you can take time to check up on the details of style.

This, of course, is an age-old question, one that is constantly cropping up to plague the worker with words. It seems to me, however, that clearness of meaning is the basic test.

Here I've gone and used up my space with comment on a single minor phase of this stylesheet. There will have to be another piece about it, next month—because it is really worth critical examination. Made by business people for business people, it surely does reflect a recognized need, and as business gives printing most of its opportunity for usefulness, we of the world of print must find meat in a stylesheet planned and carried out like this. See you next month!

He's 'King' of the 'Old-timers'



Benjamin Franklin Waite, 94, of Johnson City, New York, was crowned “King of Old-Time Printers” at typesetting contest held at the Sacramento-Golden Empire Centennial, Sacramento, California. Exact age of the Washington hand press shown is unknown

● When Benjamin Franklin Waite, a ninety-four-year-old printer of Johnson City, New York, went to Sacramento in April, he had a long and honorable career of craftsmanship behind him, but no particular public distinctions.

After he had competed in the old-time printers contest sponsored by the Sacramento Advertising Club and the Sacramento-Golden Empire Centennial, he found himself in possession of the following: \$1,000 in cash; the title of “King of Old-Time Printers”; and a contract to supervise production of *The Placer Times*, a revival of Northern California's first newspaper, which is being issued as a daily souvenir of the Centennial.

These awards and honors came to Mr. Waite by virtue of his typesetting skill in the finals of the contest at historic Sutter's fort, which brought together five ace printers of yesteryear—the youngest of whom was only eighty-one years old.

(See pictures below.) Using eighty-year-old type from the plant of the *Folsom Telegraph*, each contestant set a seventy-five-word paragraph telling of the founding, one hundred years ago, of Sutter's Fort, the birthplace of Sacramento. Mr. Waite, “with a facility that was marvelous to watch,” set the copy in seventeen minutes, thirty-one and one-half seconds—six minutes less than the time required by his nearest competitor, and scored 83 per cent as a result.

Said to be the oldest United States member of the International Typographical Union, Mr. Waite still operates his own printing shop and newspaper at Johnson City, New York. He was born March 19, 1845, in Worcester, Massachusetts, and entered the printing trade in 1860. On his mother's side he is a direct descendant of Miles Standish. As an apprentice he “hand set” Lincoln's proclamation speech freeing the slaves.



Runners-up in the contest, left to right: Isaac R. Crow, 86, Spokane, Washington (77 per cent); John Tainsh, 81, Milwaukee, Wisconsin (76 per cent); L. P. Kimball, 87, Lakin, Kansas (65 per cent); Robert E. Carr, 86, Hammond, Louisiana (63 per cent)

★ Editorial

Australian View of Association

PRINTERS OF AUSTRALIA take their trade-association activities seriously. They believe in closely associated individuals; that in association, the individual enriches, and in turn is enriched. They have what is conceded to be the most powerful body of employers connected with any one industry in Australia—The Printing and Allied Trades Employer's Federation. At its recent convention, Southport, Queensland, subjects of a wider range than usually engages attention of American printers' associations were discussed—such as vacations with pay, customs tariff with reference to its effect on printing materials and products of Australian printers and their customers, and many ramifications of these subjects. Much time was also given over to the "why" for a printers' association.

The "industrial officer" of the association, George Anderson, of Victoria, who is favorably known by many American printers by reason of his extended visit to the United States, in an address before the convention said: "You can get nothing worth while in this world from isolated units; from things out of association. Only by some form or other of association of diverse elements can problems be solved and conflict removed."

He reminds us that Governments are interfering more and more in the control of industry on the theory that "a sick or badly conducted industry impairs the economic health and vigor of the State"; and that if those engaged in a particular industry cannot efficiently manage their own affairs in the interests of those immediately concerned and of the community, then Government generally finds its opportunity to step in.

"We don't want a further enlargement of the power and authority of the State," said Mr. Anderson. "We don't want Government control of industry—not in these days of party politics. Industries should govern themselves." Mr. Anderson suggests that legislative bodies pass "enabling acts" conferring on a majority in an industry power to formulate and enforce a general policy for the good of the industry, free from minority obstructions.

Lay-off Loans for Employees

READERS who found much interest in the article appearing in the March issue of *THE INLAND PRINTER* describing the successful efforts of the Keller-Crescent Company, of Evansville, Indiana, to rejuvenate its letterpress department, may also find much of interest and of practical value in the company's plan for lay-off loans.

By it, employees during dull seasons are enabled to draw in advance against their future overtime, so that they can budget their personal expenses more accurately and be at least partially free of the worry of the short-pay envelope in the dull season.

"A careful study of our experience," says Sam Weil, secretary of the company, "over a few years with heavy seasonal fluctuations in work against a background of a limited labor market, indicated that such a plan would be practical, would help our employees to level out their family budgets and would be a partial substitute for a complete guaranteed wage system which we do not as yet feel we can undertake."

When an employee has a short week because of lay-offs, the company will loan him up to ten hours pay in addition to what he has received in his envelope for that week. The loan is to be paid out of the straight-time factor of his overtime, as it occurs. The loan limit permitted is one hundred hours pay, with certain exceptions. While a loan is outstanding, the straight-time factor of all overtime worked is retained as payment on the loan, except in the case of short time and overtime in the same week.

The company has issued a small booklet explaining the plan and its mechanics, including a number of pertinent questions with their answers, a pledge, and contract.

While the plan is somewhat similar to that of General Motors' lay-off loan system, the Keller-Crescent plan antedates it by five months and loans only against future overtime. Printers throughout the country who are interested will find this plan interesting and profitable.

Spend Depreciation Reserves Now

THE OTHER DAY the writer stood beside a hand-fed pony press which was rolling away at a four-million run of two-color envelope stuffers. When complimented on the appearance of the work, the pressman said, "Thank you; but it ought to be running on a two-color automatic." He was not meeting his production schedule, and he was skeptical of the prospect of meeting the estimated cost.

The incident is typical of much of the printing done today, both in small and large plants which have been riding through the depression on old equipment. Competition with modernized plants has forced such establishments to take work at low prices, and they find it increasingly difficult to meet production schedules, quality standards, and cost limits allowing profit margins. Not many years ago they were able to get by to some extent, but current wage rates and taxes have increased production costs—the old slow machines cannot be counted on to produce enough output to absorb the present production costs and leave anything over for profit. Recognition of these facts, not only in printing but in other industries, is awakening more interest in the question of how to improve conditions.

Most significant is the recent survey by the New England Council among eleven industries in that manufacturing section of the country to determine what industrialists are thinking in this connection. Some 80 per cent of the printing firms surveyed declared they proposed to use all of

their depreciation reserves during the current year toward improving their plants and putting themselves in better competitive condition. Textiles, food, metal products, and shoes also announced modernization programs. Many of the plants have completed plans and others are in the act of preparing programs for expending from 50 per cent to 100 per cent of their depreciation or replacement reserves for modernization.

By whatever name it may be called, depreciation reserves have come to be known as ear-marked assets for replacements made necessary by wear-and-tear and obsolescence. They are meant to be *used*. It seems particularly important that the time is rapidly approaching, if not already here, when competitive conditions call for unlocking the vaults of industry and reinvesting these funds in equipment which will meet the demands of business in the approaching years of what seems destined to be the world's greatest period of industrial and commercial activity.

Giving up Statistics

A GREAT fact-finding financial institution has asked the business men of the country for information relative to their tax burdens; a Government department seeks from industrial plants facts concerning industrial injuries; a great illustrated weekly is compiling information on research in the graphic arts as it is being done by printing associations, foundations, and plants. Enumeration of similar efforts to obtain information of one kind or another might be continued. In fact, so numerous have these efforts become that making out reports and filling in questionnaires have become all but burdensome. Because of much duplication and overlapping resulting from the multiplicity of fact-finding agencies, recent announcement of a movement to combine all research work of a public nature into a coördinated institution is hopefully welcomed. A great work could thus be done.

However, American business men—printers among them—are woefully prone to overlook the requests of legitimate fact-finding agencies, and thus unwittingly to stand in their own light. Governmental research is generally far-reaching and complete and the information gathered is available and free to every citizen. Generally the information has a direct relationship to business and is helpful in directing methods and shaping policies. What is true of Government research is equally true of private, industrial, and commercial research. The latter may even go a step or two farther in helpfulness to business because its work is designed more specifically to meet business' special needs.

Printers need to know more about industry and commerce in general, because printing is more and more being built into the general business structure. The greater the printer's knowledge of industry and commerce, the better can he serve the interests of these, his best two customers. For that reason, printers should be punctillious in answering questionnaires and giving information to fact-finding agencies. Furthermore, such research efforts tend to increase printing requirements and consequent printing sales. Modern methods for making such survey so protect the informer that identities are wholly lost in the composite compilation. Hesitancy on that score savors of stupidity. If proper records of business are kept, the time required to make out the papers is comparatively little.

America's Number-One Problem

TAXATION is America's number-one problem. All other problems have their roots in it. Employment of twelve million idle workers is held up because recovery and expansion of commerce and industry are deterred by local, state, and federal taxes. New capital needed for expansion of successful old businesses still hides in money vaults because the little return, after Government grabs in taxes, is no inducement to come forth. New inventions, new products of laboratories, new uses for old products, all are held back because capital is afraid to come to their aid.

Persons with money—8,000,000 persons own the common stocks of American corporations, 83 per cent of whom are small investors—know the value of investment in their own business or the institution for which they work. Thousands of these have additional funds in savings banks ready to invest, but they prefer more to keep it "liquid" than to "freeze" it in investments which cannot pay dividends under the present tax burdens. They shy at the added risk of confiscation by taxes. Yet, if business were left free and undeterred, soon it would absorb the unemployed; rebuild national purchasing power; revive more abundant distribution of necessities and luxuries; and give to mankind the new commodities science has up its sleeve.

The printing industry alone pays fifteen or more classes of taxes, from federal income and social security taxes to state franchise taxes and city licenses—some direct, some indirect. Our governments—local, state, and federal—have grown so extravagant they take away in taxes from 25 to 75 per cent of the net earnings of the industry, to say nothing of the invested capital impaired when any part of the industry fails to make net earnings. Some recent calculations even place 30 per cent of the price of printing as due to all the taxes the printer has to pay in one way or another.

Gradually under the burden of taxation and debt, American business has slowed down until it is hardly more than idling along; unemployment continues stationary, if indeed it be not increasing; banks are choking with unemployed funds; and the country has reached its highest peace-time debt.

At this writing, word comes from Washington that those charged with handling the finances of the federal Government have reached an understanding on federal-tax legislation. The program calls for a "modest corporation tax revision program" consisting of a few "technical changes in the tax laws which will definitely contribute to recovery." With the passage of this "appeasement program," congress hopes to adjourn and leave it up to the tax-burdened citizens to "get out from under" however they can.

Of course, every citizen hopes the changes will start affairs upward again, but shifting the load of taxes from one source to another will not lighten the load. The need is still just as great for every business man to stand up and demand a stop to Governmental spending sprees—local, state, and national—at the expense of the tax-paying citizens. "Slack taxes" be scratched by the people who pay them," would be a good message to Government officials.

JP

IP

BREVITIES

Stray gleams of fact for the craftsman and student; nuggets of information

collected from various sources and presented here for your edification and diversion ★

Low-tin Stereos Hailed

• So low a tin content is used in the metal for stereotype plates by the *West Australian* newspaper that it has become a matter of great interest to a number of mechanical superintendents in Melbourne. At a recent conference it was pointed out that *West Australian* uses stereotypes whose content is 2.4 per cent tin and 12.7 per cent antimony. Pot temperatures at the time of casting range from 655 to 695° F. At the conference, T. Brown, mechanical superintendent of West Australian Newspapers Limited, exhibited copies of the paper at 10,000, 20,000, 30,000, and 40,000 at the end of the run, which could not be faulted, even to the smallest full points and fine lines.

The importance of the finely grained low-tin metal as against the coarser grain of the high-tin alloys is readily understandable, for the ease of working on production and the lower cost of the metal make it a very efficient alloy for this purpose.

Industrial-Market Data

• Plans have been announced by the Department of Commerce, Washington, D. C., for the distribution during the summer of an industrial-market data handbook, the first survey of American industry ever presented in this form. Originally requested by the National Industrial Advertisers Association, the 1,000 pages of manuscript will be converted into a book containing figures on industrial production, employment, value of products, and cost of materials for more than 3,000 counties in the United States, comparable data for every city of more than 10,000 population, and similar information for industries on a national rather than on a county basis.

Spelling Spider

• A Louisville woman, says *Editor & Publisher*, recently telephoned the city desk of the *Courier-Journal* and reported that a spider at her place had spun "Czechoslovakia" across its web. The city editor leaned over to tell a rewrite man about it within ear-shot of the managing editor. "Say," piped up the latter, "if she's got a spider that can spell 'Czechoslovakia' tell her we can use him on the copy desk."

Schools for Offset

• A recent Bulletin of the Lithographic Technical Foundation announces that new courses in the various branches of offset lithography are now being taught along with laboratory or shop practice in the following

schools: The Ottmar Mergenthaler School of Printing, Baltimore, Maryland; Burgard Vocational High School, Buffalo, New York; Chicago School of Printing and Lithography, Chicago; Local Number 4, Amalgamated Lithographers of America, Chicago; The New York Trade School (in affiliation with the Lithographic Technical Foundation), New York City; Murray Hill Vocational School, New York City; Edison Technical and Industrial High School, of Rochester, New York; and Ohio Mechanics Institute, Cincinnati, Ohio.

New Color Camera

• After four years of study and experimental work, Wallace Vail, of Camas, Washington, has developed a new color camera which he calls the "Sepracolor." Originally designed for his own use, the camera has aroused considerable interest in the Pacific Northwest and now Mr. Vail is offering it to the graphic arts. Unlike other color cameras, the Sepracolor has only two mirrors, does not use the sharp-cut filters found in most contemporary cameras, and uses a "color-blind" plate for the blue negative. The camera is said to have unusually high speed.

Standard Commercial Forms

• In 1927, standard forms for invoices, purchase orders, and inquiries were recommended to printers and industrial and commercial establishments. These were reaffirmed in 1931 and 1934. A standing committee of the industry, working under the procedure of the National Bureau of Standards and reviewing the recommendations, has just found that no changes in the forms are needed. As a result, a new edition of R37, Commercial Forms, published by the Division of Simplified Practice, National Bureau of Standards, Washington, D. C., has just been announced.

New Face for Chinese Paper

• To give the popular *Chinese Times*, a San Francisco daily newspaper, a new face of type requires the installation of 336,000 characters. The type was shipped from Hong-kong in fourteen boxes, each weighing 250 pounds. In each box were eighty separate packages, each containing three hundred characters. Thirty-five compositors were required to handle the type. Great caution is required, for a mistake in characters completely alters the sense of a paragraph or tells an entirely different story. Compositors working with English characters have a genuinely soft job in comparison!

Modern Silk Printing

• In a London silk-printing works, where modern silks are produced, the designs are inspired mainly by Persian tapestries and flowers. The blocks used for printing are carved from wood or made of metal shaped in wooden molds, into the grooves and scrolls of which the metal is forced by hand to make the pattern. To print, the silk is worked about in a hot soapy bath to free it from any impurities that would prevent the printing colors from soaking properly into the fabric. Attaching the lengths of silks to an exceedingly long table, the printer with a special gum and a hot iron puts each color on with a separate block, the outline block being used first. At each corner of a block a projecting pin makes a dot on the silk. To lay the next block, the printer places the pins of it exactly on these dots, thus ensuring a perfectly joined pattern without gaps or overlapping points.

W. T. Innes Honored

• In the early twenties, J. Linton Engle appointed W. T. Innes chairman of the trade-school committee of the Typothetae of Philadelphia, a position he has held continuously since then. Recently at the Poor Richard Club in Philadelphia, Mr. Innes was honored for the fine work he has done as chairman at McCall School and Murrell-Dobbins Vocational School. A hundred and forty-two friends prominent in the industry in and around Philadelphia were present. Mr. Innes was presented with a beautifully engraved watch and a gold composing stick in token of the esteem in which he is held by members of the graphic arts and by the students of the schools.

Huge Paper Blanket

• Last year's consumption of news-print in the United States, according to the forest-products division of the Department of Commerce, would completely cover Rhode Island, Massachusetts, Connecticut, and the lower portion of Vermont and New Hampshire. The total estimated value of paper and paper products consumed last year was \$900,000,000, and the weight aggregated some 13,000,000 tons.

Light and Color Distortion

• A British committee studying the effect of street lighting on colored outdoor advertising, reports that the mercury-vapor lamp, in which glass is sprayed internally with fluorescent powder, makes distortion of colors negligible. Further tests are being made.

THE INLAND PRINTER for June, 1939

By J. L. Frazier

Specimen Review

Items submitted must be sent flat, not rolled or folded. Mark "For Criticism." Reviews cannot be made by mail

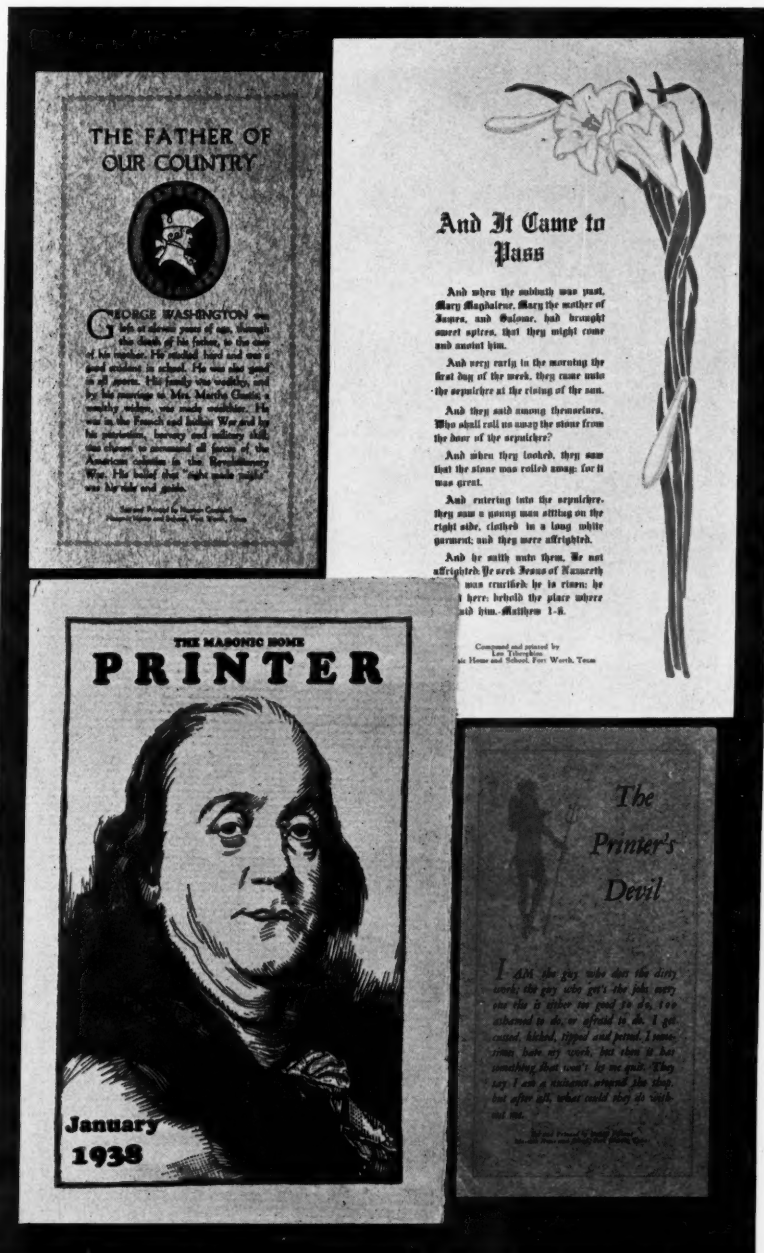
T. T. ROMBACH, of Akron, Ohio.—Those three blotters for your company, Reapp Typographic Service, "ring the gong," to state it figuratively, and should also cause the cash register to tinkle merrily. Simple of layout, they pack a real wallop as a result of striking display and effective use of color in mass. They're genuinely modern—they could not, we believe, be better handled.

AHRENDT INCORPORATED, New York City.—Congratulations on your booklet, "Pioneer Productions—Thermography at Its Best," sampling letterheads you produced by that process. Headings are not only excellent in layout and typography, but the craftsmanship of the thermography is top-notch. Incidentally, the size 8½ by 3¾ inches permits enclosing the booklet unfolded in a No. 9 envelope while showing the complete headings. This was good planning.

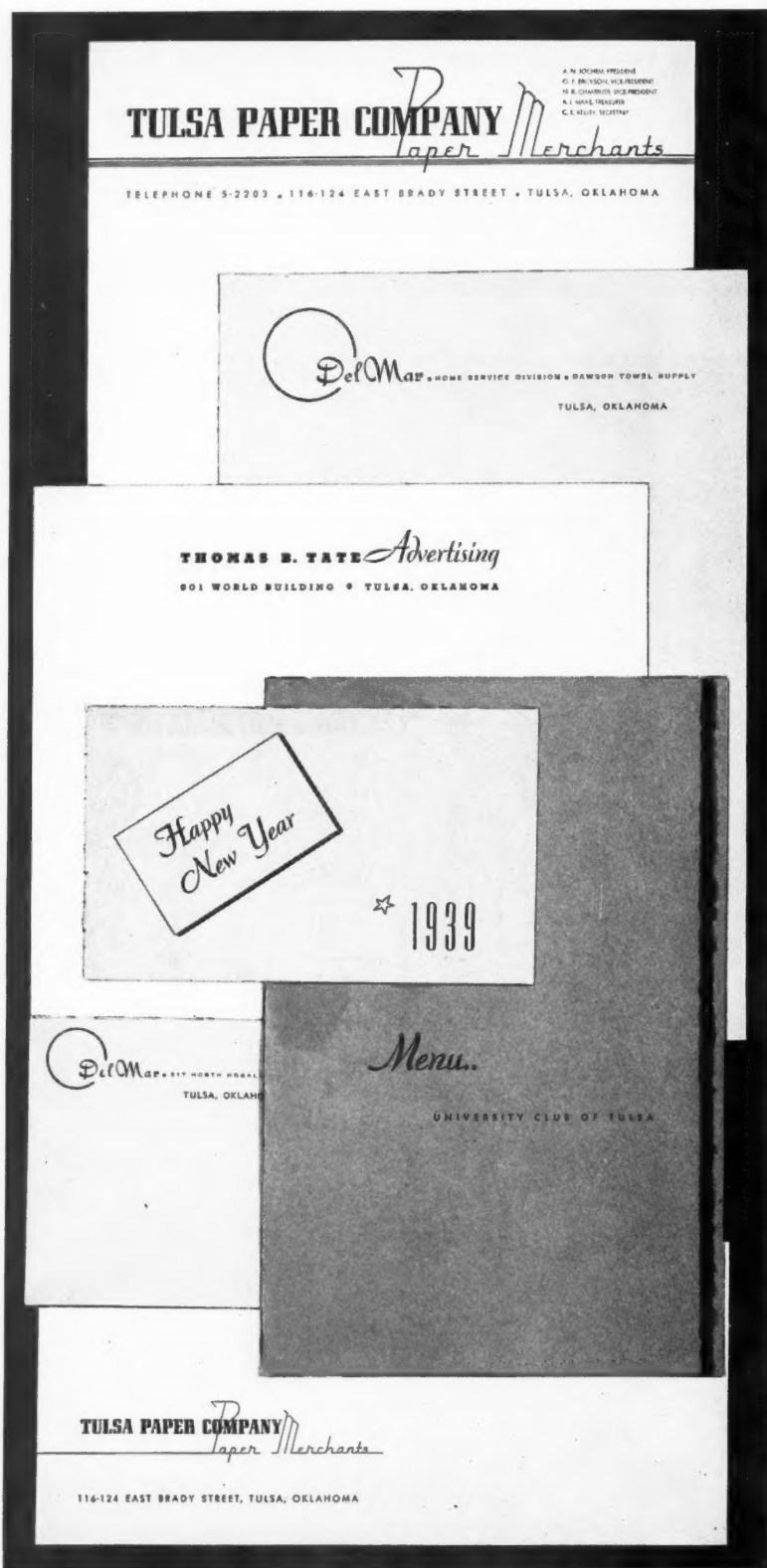
THE COMMERCIAL PRESS, of Lakeland, Florida.—Your pressman did an excellent job printing the halftones on the folder for the Wilmary, especially considering the none-too-smooth finish of the paper, and the color effect is also good. It's unfortunate, therefore, the lettering of the title in the reverse panel is amateurish in execution, also that condensed and extended letters are used together. While the panel has punch it is not pleasing, and it could well have been both if letter forms were harmonious in shape and proportions throughout.

THE KEENE PRESS, of Seattle, Washington.—Letterhead and envelope are of intriguing, striking design. Three lines of type are printed in black over a yellow band, the band extending at an angle across the upper left-hand corner of the envelope—with a triangle of white (paper) showing in the corner—and the type at a corresponding angle. There's a narrow band of yellow across the upper left-hand corner of the letterhead, the type matter in black overprinting a much wider band across the lower right-hand corner. This informal position is decidedly interesting and should create comment amounting to advertising for you.

FRANK DEWITT, of Rochester, New York.—Congratulations. Your card is at once interesting and sufficiently dignified. To the right and top, space suggesting a smaller card is marked off by rules, one red and the other black. In this panel the name appears set in a smart cursive. The emblem of the school in red is on the left of this panel followed by the word "Instructor," which aligns with the bottom rules of the marked-off panel. Other copy appears below, all the way across the card and underneath the horizontal rule combination. Other readers of this department, it seems, could adapt this layout idea to good advantage.



Commendable specimens from the printing department of the Masonic Home and School, Fort Worth, Texas. The three motto cards are the work of Norman Cardwell, Leo Tiberghien, and David Pillans. These two- and three-color jobs are good testimonial to excellence of the training



Clean, modern work from the Harry Kinzie Printing Company, Tulsa, Oklahoma. Top specimen is black and red, with silver rule; white stock. Del Mar heading is green on light green, with brown circle. Tate heading is black and red, on white. The deckle-edged menu is done in terra cotta and dark brown on light brown stock. Good, fresh, up-to-date handling of type throughout

THE PERLMUTTER PRINTING COMPANY, of Cleveland, Ohio.—When you put out another presentation catalog such as you printed for the Pump Engineering Service Corporation, we hope we are first on the list to get a copy, because for sheer beauty of craftsmanship the spiral-bound PESCO catalog just about leads the list. The Pump Engineering Service Corporation, of course, manufactures products used in airplanes, and the aerial motif flows—or flies—through every one of its thirty-four 9 by 12 pages. More than half of the pages are given a sky-blue tint with cloud effects. Literally does a plane swoop and zoom through the entire catalog—an airliner or perhaps a miniature red and black plane with a streak indicating its path across the page. Always there is the urge to see what is next, for the plane pulls the reader across pages on which appear biographical sketches of the company's leading executives, a section devoted to pictures of workmen busy on airplane parts—splendidly printed halftones—and pictures of airliners and planes using PESCO products. Congratulations on the job! It's splendid.

BUFFALO CLUB OF PRINTING HOUSE CRAFTSMEN, of Buffalo, New York.—Your announcement for the Ben Franklin Dinner Dance takes the prize! We'll try to describe it for the records. Stock: Strathmore's Double-Deckle, light purple, substantial body. Format: Six-page folder, folded twice, so that the deckle edge, along the right-hand margin of the cover, serves as part of the cover design. Page size: Approximately 6¼ by 7½ inches. Outstanding feature: Embossed "plaque" of Ben Franklin, on cream stock with black background (so that the raised features of the head stand out vividly against the black). This embossed card is tied to the center page by means of a purple ribbon; and, when the two "wing" pages are opened, it is effectively framed by the job as a whole. Text—including invitation, menu, and committee—has been printed in deep maroon. The entire production reveals such first-rate planning and execution that we're glad to reprint the list of credits—Paper: Alling & Cory Company—Insert: Beckett Paper Company—Composition: Superior Typesetting Company—Printing: R. E. Dougan. Congratulations to Chairman Harold V. Spong and all the lads!

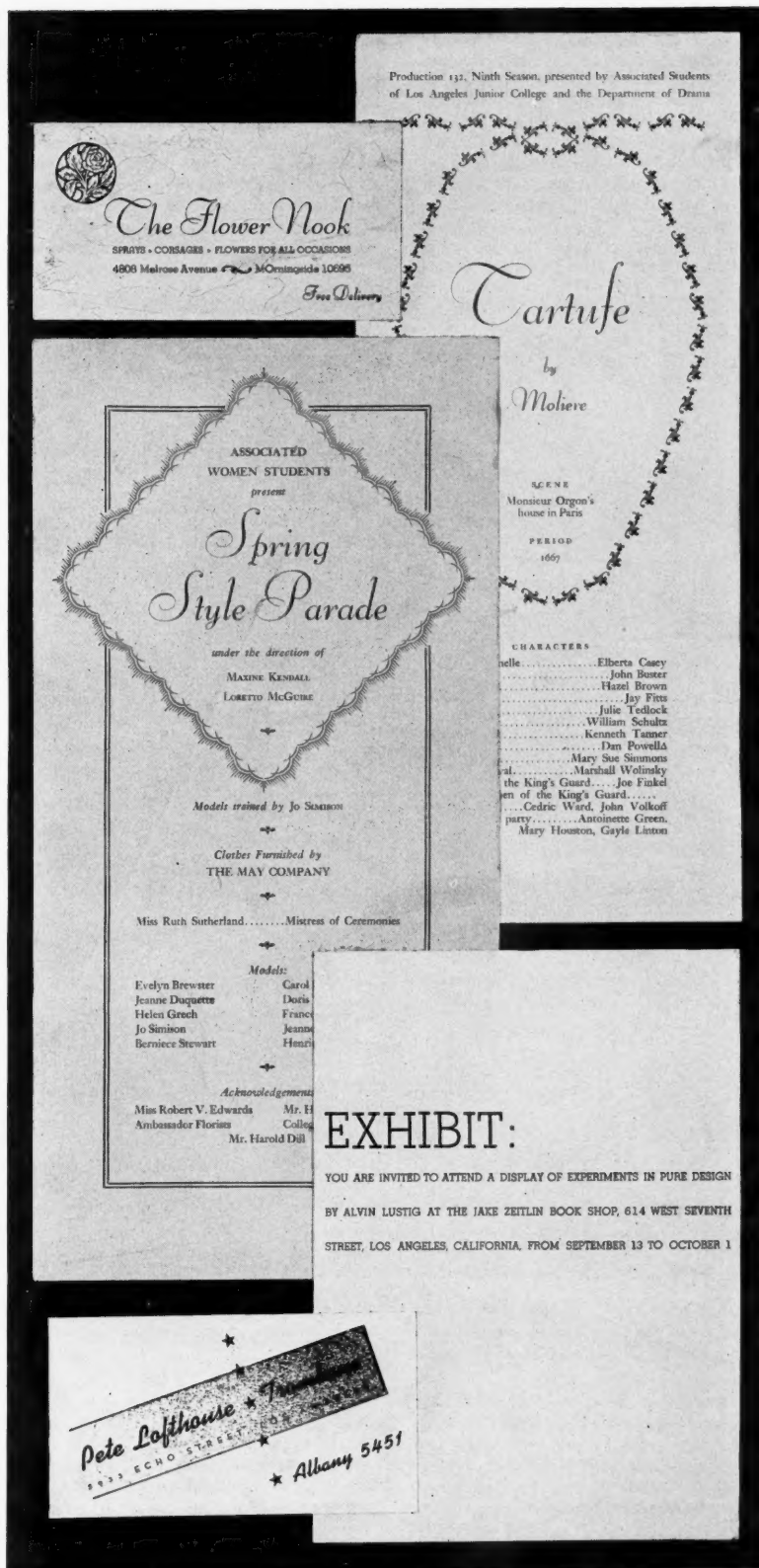
THE WAIKATO TIMES, of Hamilton, New Zealand.—In so far as layout and typography are concerned, your calendar for 1939 is excellent. Leaves approximately 15 by 10 inches are stitched to the bottom edge of a card of equal size on which your advertising is strikingly displayed in modern manner. The card part serves as a stiffener, undoubtedly for safer transit in the mails. Brown ink is used for printing the calendar leaves on buff-colored paper, a feature of these being the column on each side of the calendar panel with rule lines following figures in sequence for the dates. These columns follow a heading, "Engagements." It is the first time we have seen an engagement record in connection with a large wall calendar. Although it seems inconvenient to set down one's engagements writing on a wall, no harm is done as, for those who prefer engagement books, the calendar functions well enough just as such. The card is printed in blue, silver, and black on white. While undoubtedly each part has an identity and the whole perhaps has greater prominence as

handled, we would prefer one color of stock and the same color combination for both parts, especially since the size of the calendar and the prominence of the letters and figures provide entirely adequate prominence. Without a doubt the appearance would be more attractive and stylish.

SAVIN HILL PRESS, of Boston, Massachusetts.—With large panels of solid color featured, layout of your three envelope designs is striking and interesting. However, the red used for printing the panels is much too strong. All the merits of design and colorful appearance would be retained, and the type where it overprints the color would stand out as it should, if Persian orange were used. With the red so deep there is insufficient contrast between it (the background) and the overprinted type. Indeed, the red is so strong that adjacent type on the buff paper—as on the middle-sized envelope, for example—is weakened through contrast. We repeat what we've stated many times: printing in black ink on black paper, like printing on white paper with white ink, is invisible except for the, say, two per cent visibility the shine of the ink might provide. So, as a principle to keep in mind, the deeper (nearer black) the background is the stronger the tone of the ink for overprinted matter or/and the bolder the type must be. It's regrettable such interesting and forceful layout should be sacrificed through disregard of so simple a matter as the relationship between printing and its background.

THE LINOTYPE COMPOSITION COMPANY, of Saratoga, Maryland.—The innermost spread of the folder, "Answer Yes or No," is impressive, thanks to limited copy and the five line illustrations framed with background panels in green. Otherwise, the piece is low-grade. While the individual types are up-to-date and attractive styles, the two do not harmonize. A line or two—a few words—of one with the bulk of the copy in the other could be very effective, but used in approximately equal amounts the effect on the first spread with the arrows is decidedly involved and puzzling. With color scattered all over the lot also, the effect of complexity is increased. Display results from contrast, some decided change. It isn't evident when many lines are displayed, and especially when many of these are in approximately the same sizes of type. Try listening to a dozen people all at once, and you'll fail to "get" what anyone says. The effect is similar when many lines of display are simultaneously demanding attention. Due to the wide difference in tones between the two display types the effect is also disagreeably spotty and disconcerting. Most effective display results when few lines are emphasized and when these are made enough larger than accompanying matter of lesser importance that they really stand out and have their say.

FRANK WIGGINS TRADE SCHOOL, of Los Angeles, California.—We salute the young men of the printing department for one of the most attractive and interesting programs we've seen in months, that for the "Eleventh Annual Ceremonial" commemorating the anniversary of Franklin's birth. The cover—a linoleum cut portrait of mass technique of Franklin, printed in deep green over an oval solid panel in light green—is striking. The only copy on the page is "Benjamin Franklin, Printer," in ten-point Garamond Old Style printed in the dark green just below the portrait. Center spread and fourth




The expert treatment of Richard J. Hoffman, Los Angeles, is demonstrated in these specimens. Card, upper left, is green on ivory stock; the program is dark blue on light purple; the Style Parade announcement, blue on light blue; the Exhibit card, brown on cream. The little card for "Pete Lofthouse, Trombone" is done in dark blue on a white card; an orange tint adds sparkle

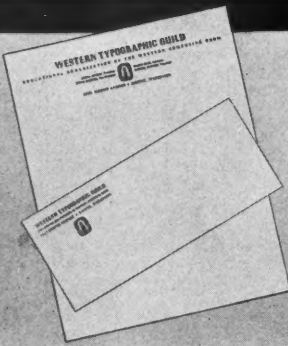
page are nicely composed in the beautiful Garamond Old Style, which is exclusively used except for the display line, "Benjamin Franklin," on page 2, which is set in Caslon Text. The rule treatment on the spread, cross rules between logical divisions of the copy and joining the inner rules of the parallel rule border is characteristic of much colonial typography. The two rules, incidentally, are nine or ten points apart, as this astigmatic eye judges, also characteristic of Franklin's period. They are in the

"New Faces and Old," could be a product of the same shop. Was the page given out to an apprentice of brief experience? First of all, the lines are much too closely spaced, and the effect is particularly noticeable with the four groups relatively far apart. If the page contained much type the line-spacing would not appear so much too close. But proportion applies, and to achieve the best distribution of white throughout the lines should by all means be farther apart. Whoever, furthermore, set the page was not satisfied

JAMES GOOCH, of Waco, Texas.—Having seen so many attempts to make ornaments out of rules result in failure, we have a prejudice to their use in that capacity. Despite that, we like your letterhead for Perfection Barber Supply Company because the rule-ornament is interesting and, more important, still, fits in nicely with the type in the layout. There is a freedom about the layout which is refreshing. The name in characteristic Lydian is featured, logically. It is to the left of center, in fact the margin on the left




PRINTING
AS · PRODUCED · IN · THIS
PLANT · HAS · THAT · SUBTLE
ELEMENT · OF · DISTINCTION
KNOWN · AS
· CHARACTER ·
THOUGHT · INTELLIGENCE
CARE · AND · COOPERATION
ARE · REFLECTED · IN · EVERY
THING · INTRUSTED · TO · US
HARMONY-WOODRUFF, INC.



Public Relations Representatives

Your business stationery is your business representative. It reflects your taste, your judgment, and the ability of your printer—a **FIRST IMPRESSION** that cannot be under-estimated. Let us design and print an individual letterhead for your business.

HARMONY-WOODRUFF, INC.
Telephone 585 10 West Dewey Sapulpa, Oklahoma



PROFITABLE HITCH-HIKERS

Neat little printed messengers telling of your service or your products and asking nothing except a **FREE RIDE** in the envelope that carries your invoice, statement or inquiry. Telephone 585 today and let us show you how a well printed envelope enclosure—folder, blotter or single sheet—designed for your individual business, can return you a profit.

CARPENTER PAPER COMPANY
OF OKLAHOMA • TELEPHONE 1-0120 L.D. 415
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PAPERS INC. Printers
SAPULPA, OKLAHOMA

BUILD
SALES
WITH

Claude W. Harmony
HARMONY-WOODRUFF, INC.
Printers
Telephone 585
10 WEST DEWEY AVE. SAPULPA, OKLAHOMA

Group of Harmony-Woodruff specimens, and a blotter, at bottom, issued by Carpenter Paper Company. The latter, with interesting "step" effect, is black and purple on white. Die-cut sticker, upper left, is orange and black on yellow. The blotter at the top is yellow and black on white blotter stock, the white of envelope and sheet of stationery standing out brilliantly. Die-cut corner of sheet adds to blotter's eye-appeal

pale green with all type in deep green. The program, a French-fold on ivory or India tint paper, maintains the high regard in which this writer has held the great Wiggins school for years. That serious practical work is accomplished is manifest.

CHARLES E. MORRISON COMPANY, Oklahoma City, Oklahoma. — "Pellets," eight-page folder for the Hardeman-King Company, and your own two folders, particularly "Greetings Pal," are exceptionally well done. It is difficult to understand, therefore, how the title page of your own eight-page folder,

with the lines being as close together as shoulder permitted, but arranged to print rules in red between them. These rules in red so submerge the smaller display it might almost as well be omitted, and they clutter the design most decidedly. Type's the thing; rules and ornament are permissible or desirable only if they accentuate the force or appearance of the type. If their use tends to the opposite effect they should not be used. Words tell the story and words are printed with letters, not with rules and "dingbats." So—use them sparingly.

is little more than half that on its right. Broken for the "O" in company, a band of five half-point rules extends for a space vertically, the ends cut acutely at an angle from left to right at both ends of the band. The subhead is centered between the left end of the name line and the vertical rule band. The second group of type (address and telephone) appears at the right side of the vertical band. "Waco, Texas" in much larger type than street address (above) and telephone number (below) is horizontally in line with a ten-point solid circle (period)

in the middle of the vertical rule band. We have only one suggestion to offer! The secondary display, the italic line underneath the name, crowds the name too closely. A two-point lead between would help a lot. Where distances are short, a point is relatively a lot of space.

SANTA MARIA *Times*, of Santa Maria, California.—Mr. Chappel, we're delighted to know you have read *THE INLAND PRINTER* constantly for fifteen years, still more delighted to receive specimens of *Times* printing, to the merit of which we hope this department has contributed. Impressing us

cause the three lines beneath the rule are too crowded. The *Times* letterhead would be better without the parallel rules between the two major lines. Sweetest of the lot is Del Sight's. Light, even tone makes it sweet; characterful layout makes it impressive, although the even tone is in this respect a handicap at the start. Now, and though they're good, you know which we regard with least favor, Bell's letterhead. It presents too decided contrasts of type, but this is less evident in the envelope, layout of which is excellent. This would be improved only—considering the types employed—by the use

color. The colors of the spectrum and their countless modifications and combinations scale in value from almost white to almost black. For print to be visible, not to say readable, there must be adequate contrast between it and its background. You would not think of printing with white ink on white paper. Yellow on white paper is but a degree better, for of all colors yellow is the weakest in tone, most nearly as light as white. Inversely, yellow against black is swell, but a deep blue or red (say, purple) would be about as nearly invisible on black as yellow is on white. Get the idea? The

You Can't Do Without It!



Dial 7171

MIRROR P

MANY have tried to get along without advertising. But how have they succeeded? Has the business grown? Has it reached the limits of its possibilities?

Evidently not. Experience has taught us that you cannot sell in satisfactory volume . . . and volume is essential now that prices are at lower levels . . . without telling people what you have and why they should buy it.

Discuss a publicity program with a representative of our job department. We can develop a campaign of printed material to fit any purpose or problem.

No Compromise

OUR creed permits no compromise with the best. To please is more important than immediate profit. For this attitude we seek no applause. It is a duty . . . a point of honor. Pride in our leadership, as well as our sense of responsibility, demands that we serve to the utmost of our ability. We, as commercial and union printers, have held fast to this ideal . . . have gained a reputation which we mean to maintain. Dial 7171.

Mirror Printing Company — Altoona, Penna.

Appearance COUNTS

as much in printed advertising as it does in personal selling. When you send out your sales message in print, it must have all the briskness, appearance, and good taste of a highly successful salesman.

● This blotter is a sample of the quality of our printing, and it can approach your customers and prospects in the same manner in which we have approached you, by the printed word, without fuss, and with minimum cost. It is good printed selling, because it always gets in.

MIRROR *Distinctive Printing*

MIRROR PRINTING COMPANY, 1000 Green Avenue, ALTOONA, PA. Dial 7171

Create Confidence

THE shortest route to understanding in advertising is via the human-interest appeal . . . through the need requirements of the reader, presented in language the average reader can understand.

But this human appeal must be presented in the form of good printing, for no matter how good an advertisement may be . . . no matter how effectively it may be written, it will require good printing to create confidence in the message.

Our job department can help you create confidence with good printing.

Mirror Printing Co.
Altoona, Pa.

Do a Better Selling Job

THOSE soft days when anybody could make a profit on anything, any time are gone . . . perhaps for quite a while. Right now your prospects are a bit uncertain about what they should buy, if at all . . . or from whom.

This means just one thing . . . doing a better job of selling.

Take your printed things: Booklets, folders, catalogs, letterheads, posters . . . every one must be planned with extra care . . . and printed to make a good impression.

It is the aim of our job department to give each customer a mighty big dollar's worth for every dollar he spends with us.

Mirror Printing Co.
ALTOONA, PA.

TRY THE Multigraph

● When you have a message to get across quickly, and at low cost, use a Multigraphed letter. The Multigraph uses typewriter type, prints through a ribbon and makes a clean-cut readable message. Call Dial 7171 for service.

Mirror Printing Co. — Altoona

Nothing fancy here, but it's evident that sound layout knowledge and careful planning have gone into these blotters. Colors are interesting. Upper left, green and tan on white; upper right, dark brown on white, pink-tint border; center, orange, blue, dark brown on white; lower left, green and tan on white; lower right, dark green and brown on white; center, at bottom, dark green, light green, and orange on white stock

first of all is the freshly original, in some cases almost inspired, layout of some items. There's nothing commonplace or conventional about any of the letterheads, which must cause wholesalers and manufacturers selling to your clients, as well as to customers, to consider the *Times*' clients up-and-going concerns. The one for Stephen's Travel Bureau is, perhaps, sweepstakes winner, gets the award for all-around merit. For the most interesting layout we vote for that of Mayer Produce, although those for the Dudley Mortuary and Dorothy Mills run neck and neck, the latter third, perhaps, be-

cause the three lines beneath the rule are too crowded. Indeed, you must mainly watch type combinations and your tendency to crowd lines on a printed page.

FRANKLYN METZ, Long Beach, California. —Your three letterheads demonstrate a talent for interesting and striking layout. Appearance, however, is handicapped through errors of detail, to avoid which would be simpler than the creation of eye-arresting layouts. By this artificial light, your reviewer cannot make out what is printed in the yellow, large of scale though it is. It would be difficult even with natural light because of the tonal weakness of the

heading for the Student Body Store "flies apart," as it were, plainly shows lack of unity. This is due to wide letter- and word-spacing of the second line—especially in relation to line spacing—and to the scattered positioning of the different parts and lines. A similar layout, that of the Motion Pictures Accessories Company, has better unity but several lines of about equal size and tone are crowded. However, it is really not bad. The best layouts are those having the fewest parts. One cardinal principle of typesetting is to have less space between letters than between words.

THE PETERS PRINTING COMPANY

Commercial and Advertising Printing



ADams 4601
75 East Chestnut Street
COLUMBUS, OHIO

John Stover
Advertising *

35 EAST 84TH STREET • COLUMBUS • OHIO

The Advertising Club

OF THE COLUMBUS CHAMBER OF COMMERCE
30 - EAST - BROAD - ST - COLUMBUS - OHIO

BENN BLINN

and Associates

1421 NORTH HIGH STREET, COLUMBUS, OHIO, UN. 9776

Producing SIGNS • POSTERS • DISPLAYS

JONES & BIRCH, of Topeka, Kansas.—The work you submit rates with the best commercial printing. Excellent letterheads demonstrate layout ability, the best, perhaps, being that for Wichers Studio with Fink Brothers' a close second. This one would be improved if the lines of caps on the right were spaced out with two-point leads. Caps—and especially caps of type where the shoulder is small—absolutely require additional space between lines. Other letterheads are of more ordinary layout, as, for example, that for House and Building Cleaning Company, but good type and color help. While the notehead and envelope of Robert Mann are interesting, and set in smart types, the green is too warm and weak. Its effect on the eyes is unpleasant, whereas a darker green would not be. Avoid italic caps; the variation in slant of different letters usually gives the impression of uneven letterspacing. While the letterhead of Mid-States Motor Freight Company is interesting, the scattering of the groups on the left, particularly the use of the triangular ornaments, is unfortunate. The ornaments dominate, whereas the type should. Inasmuch, also, as they cannot be said to contribute to design or constitute decoration they should not have been used. Of the several color combinations used we prefer that one in which the small type is black and the display units in something like terra cotta. It is better than the unpleasing drab-yellow on another on which the small type is also black. Reading is difficult when type is printed in too weak a color, affording too little contrast between printing and paper, and when over-dark stocks are used (the effect of which is similar) for then, no matter how dark the ink may be, the tone of the stock is so nearly equal there is not the necessary contrast for proper visibility.

GLOBE-GAZETTE PRINTING COMPANY, of Wahpeton, North Dakota.—While the "wood veneer" cover is largely responsible for its character, the "Beautiful Chahinkapa Park" brochure is exceptionally good typographically and the presswork is also commendable. The type for the title on the cover is weak in tone as compared with the vignettéd halftone of the tree which dominates the page, perhaps too much, and the two lines are crowded. If the tree were printed in green with type and logotype in black, as printed, the page would be vastly improved. However, the item rates high on the whole, and despite the fact we consider the lines of text too long and, as set solid, too crowded. While it cannot always be applied there's a very good rule to follow in determining line lengths. The stated ideal is a line of a length to accommodate an alphabet and a half of lower case, that is 39 characters. This automatically covers the size factor as the larger the type the longer the line may be. Our own opinion is that this so-called ideal is short rather than long, but it is something to keep in mind to avoid going too far. With crowding of the text equally noticeable, the other booklet, "A History of Richland County," is less satisfactory, due mainly to lack of form and balance of the cover. There are three units. The first (the title) is in three lines flush on the left and at the left-hand edge of the type page. The second comprises a line cut of the courthouse with small caption lines crowded below. This is centered on the page, side to side. "Price 25 Cents," a cut, and a line "Souvenir Store"

Leading letterheads in a contest sponsored by the Printing Arts Association, Columbus, Ohio, of which R. Reid Vance is executive secretary. Note how italics' slant promotes animation

appear centered on each other in the lower right-hand corner. In short, printing appears in an irregular diagonal line, so to speak, from the upper left-hand to the lower right-hand corner of the page. An unpleasing distribution of white space and form which is not at all pleasing result. The unpleasing irregularity would be softened if rules appeared diagonally on the page on the left and right of the type. There would then be better evidence of some definite pattern.

NATIONAL TYPESETTING CORPORATION, of Philadelphia, Pennsylvania.—While your booklet, "Contact," makes a strong impression, and the pictures of, and "Who's Who" copy about, staff members is extremely interesting, appearance is not distinguished. The best layout feature is the outside yellow band which is almost half as wide as the page. This appears to better advantage where halftones are overprinted, three of these appearing in a vertical line, than where part of the lines are over white and part on yellow. What we particularly do not admire is the extra-condensed face used for display. It is not that the type is less pleasing than others similarly emaciated, though if feminine none would be crowned Miss America, but that there is too much of it, especially on the cover. Some agency—Ayer on Steinway advertisements, we believe—set the head of a magazine advertisement in extra condensed "gothic," widely letter-spaced, and found it had character, also punch. A vogue set in. The creators of the vogue, we're sure, wouldn't set line after line in the type and manner, but many do. As a matter of fact, the treatment is suitable for but a word, two, or three—maybe four. Like many worthy typographical mannerisms our guess is that abuse will in time stimulate disregard of its virtues. In the types at his disposal a typographer has facilities for suggesting every mood, every type of product, every tone of voice, every quality, *et cetera, et cetera*. Instead of using them accordingly, he utilizes one which has "caught on" for everything, so to speak, for advertising cosmetics and tractors. In consequence, that subtle suggestion which adds force to copy is sacrificed. To illustrate, on another page in this department there's perhaps the hundredth crack we've taken at Broadway, a cubist face in great vogue about a decade ago. Yet, we recall a booklet cover on which it was used for the title, the single word "Fore." Though use of Broadway has literally ruined hundreds of otherwise good "jobs," we can't think of a type more suitable for the title in question. There should be some re-orientation of ourselves as typographers in our attitude toward types. Shouldn't we, stated briefly, use them where best suited, that is where they contribute atmosphere, mood, or tone, instead of making a vogue of some one and using it to advertise everything from soup to nuts? Ponder that, you and other readers who follow that will o' the wisp. Getting back to the present case, compare the cover of your booklet where there are three big lines in the emaciated face, padded out with extra space between letters, with the spread where it is used for but one line. If you will, you will realize, ahead of many others, we're sure, a type and size may be quite okay for one word or line and not for several. We'd like to see the title "Contact" on the cover set in the style, even in a large size, and the two telephone numbers smaller.



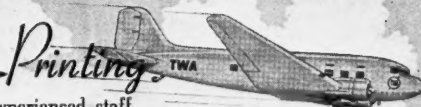
Floating gracefully along with the current may be proper technique for a pelican—but who wants to be a pelican? To swim out ahead, in your particular trade stream, use printed booklets, folders, mailing cards—or blotters—to get things going.

ALLEN, LANE & SCOTT

Effective
PRINTING for Business

1211 Clover Street • Philadelphia
Rittenhouse 7978

"Happy Landing" for
any flight into *Printing*
with our experienced staff
at the controls



Offset and Letterpress Printers
GOLDSBERRY-SPANGLER INC.
111 EAST MISSOURI AVE. KANSAS CITY, MO.

PHONE VI. 6782

YOU CAN'T DO THAT TO US!

That's what those punchy, snappy direct mail pieces say—when your customers pay too little attention to your big scale advertising campaigns. There are many ways to "pep up" slumbering prospects—maybe we have a few ideas you haven't tried. No obligation.

CALL PROSPECT
2 2 9 3

THE STERLING PRESS (Printers • Lithographers • Engravers)
1150 Santee Street, Los Angeles, California • R. A. HEFFNER, President

Intangibles-

THE ABILITY to vision the ultimate objective of a piece of advertising... the injection of that certain "something" that makes some pieces of work stand out from the crowd below... these are **INTANGIBLES** that cannot be purchased at any price, but are responsible for success achieved by your advertising.

STERLING PRESS

1150 Santee Street, Los Angeles, California • LITHOGRAPHERS, PRINTERS, ENGRAVERS • R. A. HEFFNER, President

Craftsmanship

TEST the versatility of our craftsmen who are masters in their individual skill... they have been trained to put personality in your printed message, thoroughly in keeping with modern style... the kind of printing that helps to promote the sale of your product and build prestige for you.

Phone WH3-6100

NEWARK PRINTING COMPANY 25 ORANGE STREET
NEWARK, NEW JERSEY

Neatly balanced pelican blotter, at top, is in blue and black on white stock. Goldsberry-Spangler uses the same color scheme, but with lighter blue. Sterling's "You Can't Do That" blotter is black and silver on white; "Intangibles" is green and black on light blue. Newark uses green and black on ivory, all very clear and easily read. Type carries the full load in three of these

THE MASONIC HOME GRAPHIC ARTS CLUB, of Fort Worth, Texas.—Your work ranks with the best done in any school shop, indeed with the product of the better commercial plants. Covers for *The Masonic Home Printer* and *The Club Crafter*, organ of the National Student Graphic Arts Society, are particularly good, as the cover of the December issue shown on another page demonstrates. While the January issue is interesting and striking, and that although

the line. It doesn't do so because of the open space remaining on either side of the colors. Such handling would be less objectionable if the item on the left were the same length as that on the right, but, even then, the "hole" would be objectionable with other lines of the page filled out with type and centered if short of the measure. Making the line full measure, forcing it to be, let's say, was suggested by the fact that the two lines of the title are squared up. Even there, how-

line being squared would not seem to exist. In short, naturalness is a fine quality in typography as it is in almost everything. Benjamin Sherbow, a generation ago, said a mouthful when he admonished designers, typographers, and compositors against "padding and squeezing type into some preconceived idea of form for which it was ill-fitted," or words to that effect. Advocates of modern layout say the same thing in different words, thus: "Form follows function." Finally, guard against crowding lines, especially of display. Those in the lower right-hand corner of the cover for *The Club Crafter* pile onto each other quite too closely. And the effect is worse, although it is not exceptionally bad, because there was space for adding the three or four points between the lines which seem desirable. The boys of the pressroom have contributed to the fine effect of the work and should not be overlooked in passing the flowers around.

DAY AND NIGHT PRESS, Pittsburgh, Pennsylvania.—Although copy is not interesting, layout of the blotter with your name in a large three-dimension face across the top in black over a dull rose band makes a strong impression. Several small changes would greatly improve appearance. First, the vertical double rule combination near either side which divides the space between top and bottom color bands into three sections should be a single rule and in color. These are quite too prominent and in color would be subdued. While the color is strong enough for the solid top band it is too weak for the bottom one where, in reverse, the plate attempts to show miniatures of broadsides, catalog spreads, and other printing. It affords too little contrast in value with the green stock to make the fine lines of the sketches sufficiently visible. Most serious, perhaps, of the faults is the display in the center panel. Here, we find "Printers of" in Gillies Gothic of large size above three lines of much smaller size naming products. The heading is too large for the type in which the items are set. Representing your business, "Printers," as subordinate to the name, might be large, but with "of" on the same line and of the same size and what you print so much smaller, it seems inconsistent. "What" is a very important question to ask oneself when deciding on display. Indeed, the answer, the name of the product or copy which will create interest in it should be dominant. One leader of the advertising profession averred that if the story of a product was interesting enough the reader would find the advertiser's name, though set in six-point. Another good rule is to emphasize the point of the reader's interest. He is not interested except in so far as the advertiser may be able to serve him. Therefore, "Direct mail advertising and commercial forms with modern machinery" seems more important than "Printers of." A memo book, "You can Bank," simulating in size and effect the conventional bank pass book—even to round cornering—is interesting. The title on the front is followed on the second cover with "on us to give quality, service on your printing needs," followed by the name of your firm, telephone number, and local address. That is all; the sixteen pages of "body" are unprinted, a swell way we think to use up odds and ends of paper stock. It is worth while to look around occasionally for a novelty idea of this kind.

William C. Farr, of Bayonne, New Jersey, submits these as specimens of everyday commercial work. They are far from commonplace, however; they have a charm and distinction of their own

printed in black only on white paper, "January, 1939" appearing between rules at the bottom is not pleasing. The word is at the left end of the line and "1939" on the right, with quite an amount of white space in the center in which the old makeshift (which is all it is) is depended upon to fill out

ever, exceptional letterspacing of the second line, "Printer," was necessary. Squared masses of type are nice when the measures come even length, naturally, but, when they will not, the long and short line style is preferable. If the two lines at the top were not squared, then the need for the bottom

The Pressroom

By Eugene St. John • Stamped, addressed envelope must be enclosed with your letter when reply by mail is desired

Removal of Wraps

In getting stock into the shop, is it advisable to open up at once the sealed packages and store paper for seasoning, or is it better to leave the paper in the sealed packages until it is ready to be used?

Paper in sealed packages in the better grades may well be left in the wraps until time for cutting or printing, since this grade is supposed to leave the mill with proper moisture content and in moisture-proof wraps. Other lower grades may be opened to advantage if the print-shop atmosphere has suitable average humidity, otherwise nothing would be gained in seasoning. Herein only seasoning is considered. It may be advisable to open wraps when the package appears to be not in good condition—that is, when corners and edges are marred and the package is not flat.

When short count or any imperfection is at all likely, it is a precaution to open the wraps. Or if the work is of such a nature that the paper is special for the job, it is advisable to open the wrap and test the stock for the purpose. Of course, printers standardizing on a few brands of paper soon learn the best procedure from experience.

Some magazines get paper in by the car-load, and, as soon as it arrives, unwrap and stack it. In many such cases this is the most convenient way, resulting in an ample supply of sheets always stacked close to the presses.

Gluing on the Press

Some time ago we read an article on how to run glue on the press. We are confronted with this question now. We would appreciate any information you can give us on this subject, especially some formulas to keep the glue from drying on the plate. We have tried adding glycerin but it does not help.

Diethylene glycol and glycerin are considered best to retard the drying. The former is thinner and more fluid than the latter. Perhaps you did not add enough glycerin and did not op-

erate the press continuously. You can add quite a bit of the retarder, as it will evaporate from the paper quickly in a dry atmosphere.

Gluing on the press is a makeshift substitute for doing the job on an end-gumming device or a strip-gumming machine, either of which is more efficient. If the job is end-gumming, you can make good time, fanning out the sheets and painting the dextrin on with a brush. There is an inexpensive end-gumming device on the market. Strip-gumming machines are not costly, if you have much gumming to do.

You might try dextrin-glycerin instead of glue-glycerin gum if the substitution is in no way objectionable.

Curved Platen

I have worked out in detail the mechanical movements of a platen press that uses a curved platen in place of a flat one. Before going any further with the development of this press I would like to have your opinion of it. I am a pressman, so I appreciate the advantages, from the impression standpoint, of a cylinder press over the platen press, and the advantages of the platen press, in case of makeready, over the cylinder press.

With these two points in mind, it seems to me logical that a press with a curved platen would combine the basic good features of both presses. Has such a press ever been tried out in any experiments?

It is hard to say whether or not this arrangement has been tried, but it can be said that such a press is not on the market. While your arrangement is novel, we cannot pass on its merits until you supply further details.

It is not clear how a platen press, even with a curved platen, can compete in speed with a cylinder press but it might be made into a faster platen press than the familiar type, and that is something. It is also possible that your device would match cylinder speed, depending on what you have "up your sleeve." Will be pleased to advise you further if you will supply additional details.

Snap and Tonal Value

We are enclosing several samples of work on which we would like your comment. Why does not the presswork on the halftones produce sharp and clean results?

On folder A, you will note the mealy effect on the halftones, which, in the writer's opinion, is caused by improper makeready, although the pressman insists the fault lies in the paper. The paper is a process-coated English Finish. This job was run from copper electrotypes made from the original plates, which have never been printed from.

On folder B, the same condition exists, and I have outlined several spots which, examined under a microscope, seem to show that again the makeready did not exert enough pressure, and that therefore it was necessary to carry an extra amount of ink to provide some sort of density. This job was run from the original halftones, metal backed on patent base in regular way.

On folder C, the ringed halftone on the first page is not entirely sharp; it seems to have carried too much ink, thereby flooding the dots. On this particular folder, chalk overlays were used; while on the two others they were hand cut. All the engravings used in these folders are 120-screen halftones on copper, well made.

The ink used on the three folders is a very good grade of halftone black made specially for the press on which these jobs were run and for the particular papers on which they are printed. As a matter of fact, the ink costs us \$1.35 a pound in twenty-five-pound lots, which indicates its quality.

For the lack of sharpness and snap in the electro prints of folder A, you can blame the plates, which are lacking in contrast of tone. There is sufficient squeeze, not too much ink; all dots in the plates are printing, but the thinness of the sheet and its comparative lack of evenness and luster in surface require snappy halftones, very strong in contrast of tone. A deeper-toned black ink would also help. More iridescent reflex and Prussian-blue toners, while they increase the cost of the ink, surely add snap to the picture.

On folder B, there are two faults inherent in the plate which makeready cannot overcome. Some of these plates in the same form were made from shots through high, and others from shots

through low, negatives; and this mixture of gray and flat halftones with contrasty ones in the same form makes it necessary either to ink the flats too much or those contrasty plates not enough, or to strike a medium—and none of the three solutions is satisfactory, as you will admit.

In three- and four-color process plate making, the correct tonal value is put in the plates by careful attention to negatives, etching, re-etching, burnishing, and the like, so that when the form is carefully made ready and enough ink fed to cover the deepest tones, the highlights and intermediate tones also will be properly inked by a uniform flow of ink in a form-wide film. A wide, solid metal rule is carried in the margin of a color form, parallel to the journal of the cylinder, and if this wide solid rule is uniformly inked throughout its length, the color plates are getting the correct ink supply on the job.

The pressman need not frequently scan the units of the form; he can tell from a glance at the solid rule across the form if a screw or two on the fountain or the fountain ratchet needs attention. But if some of the plates were flat and others contrasty, that would be another story. Nothing can take the place of "get it in the negative," as they say.

The etching of the plates in this folder is faulty. Many dots are partly or entirely missing, and this causes a hazy appearance in the print. A finer screen, 133-line, is preferable on this paper, and, again, a deeper black.

On folder C, the slight smudge on the ringed halftone is an offset from the next sheet, caused by handling the sheets too soon or carelessly after running the first side. When the halftone printed over these faint offset marks in backing up, the smudge would lead one to consider it was filling caused by too much ink. Under the glass, the smudge shows an offset smear, rather faint but obvious.

A deeper black and 133-line screen would have improved matters on C.

Fire-writing Ink

We want to obtain ten pounds of fire-writing ink. Where can we get it?

This ink consists of sodium nitrate in a solution of glycerin and water for use only on absorbent paper, but it is rather tricky. It is not a stock ink and your inkmaker would have to make up a special batch.

Printed Match Books

What process is used in putting on match books the strip of material on which the match is struck? Where can this material be obtained? What match company supplies the matches used? Is the strip put on on platen or cylinder presses? Is special equipment necessary?

Although the printing is done on regular presses, much special equipment is used in making match books and matches. It is possible that you can obtain the matches from the manufacturers. The ignition strips could be applied on the printed books, run in groups, on strip-gumming machine.

The matches are tipped with a mixture of bichromate and chlorate of potash, red lead, and sulphide of antimony. The friction strip consists of amorphous phosphorus and sulphide of antimony.

Print on Brush Handles?

One of our customers has occasion to put printing on round wooden brush handles. Can you give us the name of any concern in our vicinity who could handle this work?

The silk-screen process is well adapted to this work, which cannot be done on any machine on the market that we know of. Next best to silk-screen would be stamping with a rubber form; or you might try transferring, either regular or decalcomania style. A special press, pencil-printing style, could be built.

Zinc, Embossing Dies

The samples have the appearance of having been embossed from makeshift zinc dies—just zinc reverse printing plates etched deep for embossing. Such embossing dies, while not expected to emboss with the relief of a regular embossing die of brass which has been routed and hand finished after etching, or to wear as long, still answer fairly well for short runs if the customer is not critical. How is the work done?

Much of the nomenclature of printing and photomechanical terms are far from precise. Incorrect terms, through long usage, have become firmly established, and it is useless to chide the numerous offenders against accurate definition. It is more expeditious to use the established terms although they may be incorrect.

Negative plates are etched intaglio, and, when inked and printed, yield an impression of white letters surrounded by a black ground. The other negatives in the graphic arts are the photographic negative and female embossing dies. Negative plates above described are universally and errone-

ously termed *reverse printing plates*. We bow to custom whenever we use the term in that sense. A *true* reverse plate reads from right to left in a horizontal line, like Hebrew. Most used are positive plates, which print black letters in relief on a white ground.

The following quotation, from an article by one of the best-informed men in the graphic arts, appeared in a graphic arts magazine of repute a few years ago. It shows how easy it is for even an alert and active mind, with unsurpassed experience of at least sixty years in photoengraving, photolithography, newspaper work, ink manufacturing, and other lines, to err in discussing fundamentals. Judging from a long contact with many well informed men, we'd include this writer among the seven pillars of wisdom in the graphic arts.

The quotation: "English type is set so as to read 'reverse.' A print from the type reads as wanted, from left to right." The author is wrong here. English type is set "inverse" (upside down) in the stick, not reverse, and reads left to right in the stick, on the galley, and on the printed page.

Another pair of terms, "negative" and "positive"—used to describe a regular printing plate and the print from it, is faulty. The plate is not a negative but a positive plate, etched inverse, or upside down, like type set in the stick.

The image on the press plate for offset printing is like type on the printed page, the tops of the letters up, and reading from left to right. Its transferred print on the rubber blanket reads, not negative or reverse, but inverse or upside down, like type in the stick.

Many other terms in the graphic arts need editing, since in their present form they are inaccurate or meaningless in a technical sense.

If you want a zinc etching for embossing, first set the form, have an electro of form made, and get an okay, then pull several sharp, clean, well inked proofs. Send these to the photoengraver and ask him to etch from this copy a zinc reverse plate to be used as an embossing die. It should be mounted on metal.

The makeready thenceforth is the same as for a regular brass embossing die. The cheaper zinc dies are much used on cheap, short-fibered paper and boards (which will not stand embossing in high relief) and when the cost must be kept down.

Scoring Across Grain

We are enclosing a scored and die-cut sheet which presents a problem. Our customer would like to get smooth-rolled edges at C, D, and E. The rolled edges A and B, with the grain, are okay, and are a guide to what we would like to get against the grain in this case.

We have tried all sorts of scores and found the one we are using the best so far, but it is not good enough. The score we are using is a multiple set of rules underlaid in the center to give the score roundness. The platen makeready has been shaped up as a female die to secure the effect of embossing on the job.

You can get the desired round score against the grain by securing a strip of soft round wire on the platen and smashing it into a type-high strip of wood in the chase on bed of press. The inside of the sheet is placed on the tympan so that you can emboss outward.

The width of the score is determined by the circumference of the wire and the platen set back for a thick wire. This device has solved many scoring problems against the grain.

Aluminum Rubs Off

Please note enclosed folders. Our customer complains about the silver appearing on the black. Is this the fault of presswork, make-ready, or what? The blue was the first color run, the silver second, and the black third—all on a cylinder job press.

Too much powder was mixed with the varnish, and it could not bind the powder to the surface of the paper. While it is possible, by padding on the paper-cutting machine, to cut the job without smearing, it will smear in the hands of readers, dirty their fingers, and cause an unfavorable reaction.

"In the Days that Wuz"—Not Guilty

Cartoon by John T. Nolf, Printer-Artist



"Ghosts" on Old Rotary

We use a twenty-four-page rotary press (about thirty-five or forty years old) to print our tri-weekly publication. Yet we still get a good-looking paper off it.

The last month or so we've been having trouble with the first-page streamer appearing across the solids of a halftone plate on the front page of the second edition. It seems that after page one is inked, it leaves the impression of the streamer on the inked roller, so that when the cut on the first page of the second section comes around, this roller transfers the streamer imprint on the solid part of the halftone.

We got new rollers a year ago; combination rollers for winter and summer use. We've tried setting them light, medium, and heavy—always with the same result. The rollers seem to be in good shape so I blame it on the ink.

"Ghosts" can be caused by rollers in poor condition, which may be true of any roller nearly a year old. In poor condition, rollers are robbed of too much ink to allow replenishment of the loss by the vibrator during the passing of the streamer, and they remain starved for ink as the halftone passes under them. In other words, in this condition they give up ink more rapidly than they can recover it, and the denuded image left by the streamer is reproduced in the solid, some revolutions of the roller later.

It is also possible on an old press that the roller sockets may be worn, at least enough to make trouble.

Do you, when setting the rollers, consider that their set will be lighter at high speed? Setting the form rollers a little stronger against vibrators and drums helps iron out ink laterally.

It is also possible that a change of ink would help. The hypothesis would be that you are in a room with thermometer at from fifty to sixty degrees, instead of the necessary seventy-five to eighty in winter, in which case the ink would be too stiff for the speed of the press. On the other hand, if the temperature is high, the naturally thin ink has become too fluid instead of plastic.

Sometimes, using rollers of different diameter instead of all with same circumference solves this problem.

Ink for Glazed Paper

Some time ago we had a job to print on this paper (sample enclosed), using halftone ink on an automatic platen press, and we could not stop mottle in the print. Would turpentine have helped?

Turpentine would be useless for this purpose. In order to print on glazed label paper without mottle, it is necessary to use a stiff (heavy) job or bond ink.

School Head Retires; Has Long Career

Many fine tributes received by beloved printing educator as he gives over the reins of famous institution which he has served as principal for period of twenty-seven years



STUDENTS and fellow workers were not the only ones who regretted the retirement of John Robertson Riddell, after twenty-seven years as principal of St. Bride Foundation Printing School and of the London School of Printing and Kindred Trades, which St. Bride became in 1922. News of his retirement brought forth testimonials of esteem and expressions of regret from all quarters of the graphic arts world.

Mr. Riddell reached the age for retirement at the end of March, at which time he relinquished his administrative duties at the world-famous institution in London which grew, under his direction, from a group of some two hundred evening students to an organization in which over four thousand individual students are enrolled annually—a veritable “university” of technical education for the printing and kindred industries.

Among innumerable tributes to the personality and abilities of the retiring executive, is the following, an excerpt from an “Appreciation” which appeared in the school’s *Year Book*: “There is one man to whom everyone will pay tribute for this great work: J. R. Riddell, first whole-time principal of an institute which, setting a lead for other schools through its work and organization, will stand as a monument for all time. ‘J. R.,’ as he is known amongst his intimates, by his never-failing help will leave his mark

not only in printing schools but throughout the industry—large numbers of young men now filling important posts owing their success, in a large measure, to his guidance and to his encouragement.”

Mr. Riddell was born in Aberdeen, Scotland, in 1874. In his youth he distinguished himself in athletics, and devoted much of his time to the study of art, for which he held a scholarship. He then gained a fundamental grounding in printing as an apprentice at Taylor & Henderson, in Aberdeen. At the end of his apprenticeship he went to Edinburgh, where, with A. B. Fleming and Company, a firm of color and printing-ink manufacturers, he became familiar with color in many phases, and in particular with the “trichromatic” process, then new and still in an experimental stage of development.

After some years of experience with this class of work, he took up various positions in the Midlands, London,

Hertfordshire, and Yorkshire, for the purpose of obtaining as wide an experience as possible.

Eventually he joined Thomas Forman and Sons, of Nottingham, where his experience in color and process work was utilized for the reproduction of art subjects in monochrome and color. During his eleven years with this firm, he became accepted as an authority on many of the problems of up-to-date methods of printing. A visit to the United States during that period added to his extensive knowledge of graphic arts affairs.

In 1912, Mr. Riddell was appointed principal of the Saint Bride Printing School; in 1917 came the inception of day classes for apprentices, for which he was mainly responsible. Enrollment continued to grow, and in 1922 the school was moved to more commodious quarters, at which time the present name was adopted.

At present, some 1,700 students attend classes, during their working hours, every week; and the evening students increase the enrollment to 4,000. Thirty-six different subjects are taught, covering all branches of work and administration in the printing industry. London today possesses a school of printing that is recognized as being second to none in the world.

Possessing what is almost an encyclopaedic knowledge of the industry, Mr. Riddell has devoted a life-time to the advancement of printing, and has been a guide and an inspiration to countless young men who have labored within the sphere of his influence. A journalist once wrote of him: “When John Robertson Riddell retires from his great work at the L. S. P., the Mr. Riddell will cease to exercise his administrative ability in educational circles, but the John Robertson of him will break out in some other direction, so that we will still have the benefit of his . . . guidance.”

His dynamic energy and colorful personality will be missing from the institution, but a host of friends will retain his valued friendship.

Successor to Mr. Riddell is Ellis Thirkettle, who, since 1936, has been principal of the Stow College School of Printing and Kindred Trades, Glasgow. For three years he was external examiner and assessor to the printing department of the Heriot Watt College, Edinburgh, and for the last six years has been a member of the City and Guilds of London Institute’s advisory committee on typography.

By Edward N. Teall

Proofroom

Questions relative to proofreading problems solicited for consideration here. Replies cannot be made by mail

Take a Gander!

So you're a duck! Well, I'm a goose, which in barnyard parlance makes cousins of us. Take a gander at the "coat of arms" on my letterhead, and see the goose. That is what my name means, in Bohemian.

Say, what would I. P. do without its E. N. T.? What I wish to say is that I enjoy your department hugely. Not only for the good common sense and logic you use, but for the HUMOR. You get your point across just as well by your keen sense of humor as you would if you used a formal and stilted method of analyzing the proofroom problems of printers and proofreaders.

I like your technique. It's unusual, and yet any intelligent printer or proofreader will set you down (or up) as a man who knows what he's talking about.

Keep up the good work, E. N. T.—it's swell! Best wishes to Cousin Duck, from Cousin Goose!—*Pennsylvania*.

Ducks, and geese, and the old hen who had a wooden leg, and she went to the barn and she laid a wooden egg—you know, she laid the wooden egg, and then she said something about "It's time, don't you think." You know, don't you? Well, sir, I looks at you! It sure is good to be appreciated.

What would the I. P. do without its E. N. T.? Boy, the answer is simple! The I. P. will roll along long after we who now write for it are pushing up the daisies. That's the glory of institutional existence. Other minds just as keen as ours, other hands as competent, other hearts as loyal, will take up the load and carry on. But for us who do the work today there is one great, all-enveloping consciousness: that if we do our work faithfully and do it right, there will be what I once called, in a poem, the "immortality of influence." We pass on—our ideas remain, they live in other minds.

The editor of the I. P., on reading my copy about sixteen years with the I. P., wrote one of his heartwarming notes and said, "May it be sixteen more!" That was mighty nice of him—but I don't expect to be around in 1955—although you can't tell!

Humor? I'm tickled pink to have my friend in Pennsylvania give me credit for that, which I think is one of the greatest of all human virtues—it carries so many other virtues along with it. You can't have humor unless you have courage, and sympathy, and broad vision. But—you know what Molly says to Fibber McGee: "Tain't funny, McGee, 'tain't funny!"

Technique? All the technique the department has is sincerity, and warm friendly spirit, and the everlasting desire to be truly helpful, in a practical way. In this department, as throughout the magazine, we do detest pretense and humbug, and admire and strive for simple honesty. So, goosey, goosey gander, let's wander (and I wonder, did they use to say *wander* with a short *a*, or did they call a gander a *gonder*). Anyhow, here's to you, and may the Proofroom never, never, never let you down when you come to it in quest of information and friendly assistance in this particular field.

"The Reverend Mister—"

We have an order for a wedding invitation. The copy reads:

The Reverend Mr. and Mrs. Blank request . . . the Reverend Mr. So-and-so . . .

I feel the words "the" and "Mr." in the first line could be omitted, also "Mr." in the second line. Am I right?—*Indiana*.

With these changes, we have: "Reverend and Mrs. Blank," "Reverend So-and-so." This is much better than the form first given; the form used in the copy. It just happens, however, that I was always taught "the Reverend So-and-so" is the best form. "Reverend Blank" is colloquial. Personally, I should prefer to write "The Reverend James Blank and Mrs. Blank request." "The Reverend Mr. So-and-so" is an overload, just as much as "Dr. John Smith, M. D." On that part of the question I am sure all careful writers would agree.

But: Who Said "Humor"?

Well, I never get uppity but what someone comes along, *my pronto*, and takes me down. The very next letter comes from a many-year reader of Proofroom, now laid up in hospital, with plenty of time to think, and he sends a fifteen-page pencil-scribbled letter—sort of a bitter-sweet epistle, with some nice words and some not-so-nice ones. He says:

Just had an argument with the doctor and nurses—so might as well vent my spleen on you. I think your column is too austere—lacking that certain sense of humor—the chuckle you might get when you pull off the thin veneer of your correspondents' erudition, as you so often do.

First, I speak of the long letter being pencil-scribbled, because its own writer spoke of it, half apologetically, half defiantly, assuming that I would "austerely" criticize. But the fact is, I like pencil, and do a great deal of my own note-inditing in pencil—and, as a rule, with a stub not more than an inch and a half long. The point interests me, mildly, because I would have said austerity is just about the last thing to be found in the department. In fact, I have more than once been criticized for a certain lack of dignity and an air of informality which, in the view of my friendly correspondents, discounts the authority of my unpretentious pronouncements. You just can't please everybody!

Can't agree [says my sick friend] with ruling that "differ from" is better English than "differ with." Also I think the proofreader was on his toes when he used the Oxford spelling in a direct quotation from Scott, "practise to deceive," and subsequently used "practice" in regular copy.

But "differ from" and "differ with" are not to be compared in this decisive way, because they have different meanings. To differ from is simply to be different; to differ with is to positively disagree. Day differs from night. I differ with our friend on this

and quite a few other points. I differ from him in this respect, that I don't take our differences so hard.

So much for that. Our friend closes his letter with this very pleasing paragraph: "To you—your father before you—all the other editors—and to THE INLAND PRINTER—thanks a lot for the pleasant mental associations." Thank you, sir, for your thanks!

How Many Is/Are a Couple?

Just read proof on a newspaper account of an accident: "The aged couple was injured . . . The aged couple is considered out of danger." This may be okay, but "were" and "are" sound better to me.—*Oklahoma*.

In the same letter, the correspondent said: "Don't know whether or not the list of words I gave you are correct." This quotation is important in the light it throws upon the criticism of the newspaper sentences referred to. The writer evidently is not sternly grammatical in his ideas about agreement in number. "List of words" is a singular subject; "list" is the real subject. But the phrase modifying it brings in a plural noun, and that side-tracks the writer's mind.

In the other sentence the problem is not quite so simple and undebatable, because "couple," though it's a grammatical singular, does distinctly convey the idea of two persons. This collective nature of such nouns is used as an alibi by many who are somewhat hazy-minded on the matter of agreement in number. I would not wish to be so didactic and magisterial as to say "couple" *must* always have a singular verb, but I certainly do say the singular verb with it is more likely to stand up under criticism than the plural form. In the given sentence, either way is correct, and the choice is one of individual preference.

The important point, for us printer folk, is to have a definite ruling to govern their own practice in such matters—and to stick to it, not wobble about, printing it one way on the odd-numbered pages and the other way on the evens.

Eating in French

The writer noted the inquiry if any information were published giving English and French of menu items. *The British Printer* published a book of this kind many years ago, about 1912. An inquiry to this journal perhaps will give your correspondent the information he needs.—*Ontario*.

The address of *The British Printer* is 2, 3, 4 Cockspur Street, London, England. Thanks for the suggestion.

Whose Club?

Here we have the Women's Club, the Lions Club, the Druids Circle, and so on. Of course an apostrophe must be used in "Women's Club," but it is the custom here, as elsewhere, not to use the apostrophe in "Lions Club" and "Druids Circle." Now, I cannot see any difference. I think that, except for custom, they should be written "Lion's Club" or "Lions' Club," "Druid's Circle" or "Druids' Circle," preferably the plural possessive in each instance.

You could not write "Women Club" or even "Woman Club," or "Men Club" or "Man Club" without an apostrophe, and I don't believe "Lions Club" or "Druids Circle" can be written correctly, either, without an apostrophe in each. What do you think about it?—*California*.

Frankly, I wouldn't be thinking anything about it, or about many such matters, were it not part of the job. No comma or apostrophe ever interested me as much as the Big League



Sincerity

Sincerity is a real force and nothing is so rare.

Sincere and simple words—whether they be spoken, written, or printed—always command attention.

Too much of the advertising we see sounds as though the writer had tried to say something extraordinary; the reader has the feeling that the loud pedal is being used, and therefore nothing much happens.

Even the star salesman often tries too hard to get an order, his effort is so terrifically apparent that he overplays his hand, for most folks do not like to be coerced; they would rather be led along gently, and feel they are riding on their own judgment.

The Charles Francis Press, when afforded the opportunity, plans printed matter that is simple, sincere, and pleasing to read.

"Where Integrity Reigns and the Customer Gains"

Persuasive bit of copy used by The Charles Francis Press, Incorporated, New York City

standings, the weather prospects when a picnic is planned, or the growth of a pet cabbage or rosebush. (And I have an equal affection for the cabbage and the roses.)

First remark I have to make is that for the printer, in these matters, it has to be said: We are like the Light Brigade—ours not to reason why, ours but to do or die. What the customer wants is the be-all and end-all, unless and until we reach a point where professional conscience simply must be appeased. If the Lions don't want an apostrophe, and you are not willing to print their name without it—well, you lose a job, that's all.

There has for some time been a quiet but pretty effective revolution against these apostrophes. My favorite illustration of the apostropheless style is the Travelers Insurance Company—and it must be quite a few decades since that company adopted that style. I do not know whether the founders had any discussion about it, whether they all liked the style, or whether it just happened to be written that way in the papers of incorporation. Anyhow, there it is.

We have, in Proofroom, had many discussions of the apostrophe in such expressions as "men's waiting room," "St. Peter's Church." Some of it turns upon the point of possession, and some of the writers have dwelt lovingly upon some sort of a fancy genitive. I, personally, like the apostrophe; but there are many who don't, and you can't regulate these matters by legislation. I suppose that "Lions Club" is thought of as what I call "the noun of identification." This would be comparable to use of a town name in the same situation, as "the Smithville Club," as I see it.

The point of it all, for us printer folk, is that we must follow custom and give the patron what he wants, unless we object seriously enough to be willing to lose the job.

Again, the Menu

Re "Menu Vocabulary": Try John Willy, Chicago, who used to handle useful and popular handbooks for hotel, restaurant, catering, and club use.—*New York*.

A helpful friend in the home office in Chicago notes on this letter: "I do not find any John Willy at this address in our phone book, but I do find 'Jno. Willy, Publr.,' at 222 West North Bank, which I suppose is the same concern." We're gradually getting them lined up for correspondents.

THE INLAND PRINTER for June, 1939

Capitals in Subheads

Will you kindly advise us concerning the preferred use of capitals in hyphenated words in subheads where each word is capitalized. Both forms seem to be used in our typography books. Perhaps being consistent is the rule.—*Indiana*.

Consistency is the final answer to a great many of these queries. It's better, in a way, to be consistent in a bad style than to mix three or four styles. Certainly, at least, each heading should be consistent with itself. Two styles in two heads is bad, but not as bad as two styles in one head. That, of course, is elementary—but it's surprising, and a bit distressing, to see how often the shop falls down on elementary matters.

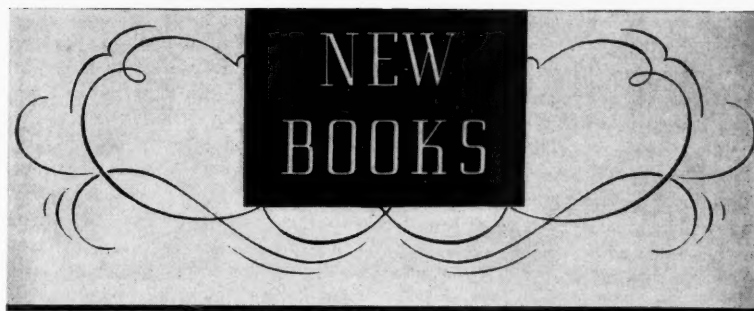
Here is the ruling of The University of Chicago Press "Manual of Style": 1—All nouns in hyphenated compounds are to be capped, as *Twentieth-Century Progress*, *Economy of High-Speed Trains*. 2—Do not cap the second member of the hyphenated compound when it is not a noun or a proper adjective; write *Fifty-first Street*, *English-speaking Peoples*. 3—Do not capitalize the second part of a word built of prefix and noun; write *Co-operation* (if that's the style you follow in text), *Anti-trust*, *Self-restraint*. And so on.

This may seem a bit complicated, but really it's simple. Some of our readers criticize the department because it deals with such elementary matters, but the department's mail proves conclusively that these are the ones that make the most trouble. If it is desired to reduce this particular problem to terms of utmost simplicity, you might issue a ruling to the shop that practice is to be made uniform—always a cap for the second member, or never a cap. But that would be sidestepping an important responsibility, begging the question of style. The Chicago ruling should be found easily applicable, and desirable in giving the print an air of quality so important in first-rate productions.

★ ★

Add Signs of Pick-up

From the flow of direct-mail advertising across our desk and from reports from other quarters, it is apparent that direct mail is making a fine comeback. We are receiving house-organs and other pieces from sources which heretofore have made scant use of printed advertising.—*Manager's Weekly Letter, Typothetae of Philadelphia*.



Modern Makeready

THE CROMWELL Paper Company, of Chicago, has issued an interesting booklet, "Modern Makeready Methods With Cromwell Tympan," containing much interesting information in line with the best practice, and stressing the importance of a strong tympan or drawsheet of uniform thickness, proof against oil and ink solvents as well as against moisture and extremes of temperature. Such tympan has merit as protective covering for packing and makeready and in replacing pressboard and other card formerly used as base packing. Tympan paper is of more uniform thickness and hugs the cylinder better, and there is no need of muslin to hold it down to the periphery of the cylinder. Tympan paper also is more convenient.

More stress could have been placed on the trend toward pre-makeready. In the light of experience it would seem that a more positive statement than the following is called for: "The question of whether to use hand-cut or mechanical overlays is one for the individual pressman to answer to his own satisfaction." Halftones picturing intricate designs are more economically made ready with mechanical overlays. In fact, the hand-cut overlay is inadequate for many intricate designs. Again: "Spotsheets should have very few patches, as they are just the gleanings of the makeready." This is rather a broad statement; the required spotting up varies considerably with departure from uniformity in the surface of the form from type height, even after careful underlaying.

One of the illustrations is captioned: "Halftones print better when slightly less than type high." This, we believe, is true only of halftones with vignette edges. The ink table of the flat-bed press is type high, and since it passes under the distributors and form rollers, type high, all of the form, includ-

ing halftones, should be type high for proper and fully satisfactory inking.

Certain paragraphs perhaps could have been stated more clearly. For example, consider this:

Hard packing and hard tympan are "musts" for good presswork today. There is less wear on type and halftones, less "rounding" of type faces and less impression on the back of the sheet, because the contact between form, sheet, and cylinder are lighter. This makes for sharper, more accurate impressions throughout the longest runs. Soft packing and soft tympan will "mush down" and "score" from the harder impact necessary with this type of makeready. This necessitates stopping the press, changing the drawsheet and perhaps adding spotsheets or patching the makeready, thereby wasting time and money. The harder impact necessary with soft packing is bound to produce harder wear on type surfaces and halftones. Each impression pushes the solids closer to the level of the highlights, which naturally weakens the pressure on the solids and increases the pressure on the highlights, causing them to wear and darken. After a few thousand impressions, the solids will not print smooth, the middle tones will weaken, and the highlights fill up.

It would be clearer to say that, as the highlights and middle tones sink deeper into the matrix in the packing, the impression is weakened on the solids by this bear-off, caused by the deeper penetration of the finer units in the matrix. The solids and highlights are level in the form.

The following is not entirely clear, either: "After the overlays are completed, the upper sheets are then replaced. Paste on a top drawsheet. Add an extra sheet unpasted. Draw up the bottom draw sheet on the upper bale, then draw up the top draw sheet on the lower bale, tucking the pasted draw sheet underneath." Platen presses have bales, or tympan clamps, and paste is not used when bales are in good condition. Cylinder machines have reel rods, never termed bales.

Again: "Unless the drawsheet possesses a high tensile strength the constant pounding of the grippers on a

cylinder press will cut and wear through. To overcome any difficulty, especially on register work, cut one-fourth inch strips of emery cloth the width of the grippers and glue on top of the drawsheet just underneath each gripper." It should be noted that this and sinking the emery cloth in slots cut in drawsheet are a waste of time, only necessary with worn gripper tips.

But aside from these few slips of careless editing, there is a great deal of important information, and the booklet will be found well worth perusal by all interested in presswork. While the major portion is devoted to tympan, packing, and overlays, all the other elements of makeready have had extensive consideration.

The booklet is well printed, planned, and illustrated, on dull coated with a two-color cover design on the heavier Cromwell tympan paper.

Modern Type, Layout

THE FIRST BOOK in English on the modern movement in typographic design, "Modern Typography and Layout," by Douglas C. McMurtrie, which was published in 1929, has long been reported out of print, and many orders for it have been unfilled.

Very recently a package of these books was found, wrapped as they came from the bindery. So a limited number of orders for this book, which marks a milestone in the history of printing in this country, can now be filled by THE INLAND PRINTER, at the original price of \$7.50 postpaid.

"Modern Typography and Layout" is still the authoritative work on the philosophy of modern design in printing, so the book is one which should be in the libraries of printers, printing schools, and other educational institutions. It is a large quarto of 190 pages, richly illustrated with reproductions of good modern typography, printed throughout in colors, and durably bound. The introduction was written by the late Edmund G. Gress. This is a book for all workers with type.

All About Etch Proofs

THE PROBLEM of producing etch proofs, or proofs for reproduction purposes, has been covered not only in an interesting manner, but also effectively, in this book by Frederick H. Bartz, director of the Graphic Arts Research Foundation, and president of the Harry Baird Corporation, both of Chicago. Proofs that are to be placed

before the camera, the lens of which seemingly magnifies all the imperfections that are not visible to the eye, must be good proofs. They require special attention, painstaking work.

As the author states in his introductory paragraphs: "Experience has generally proved that good etch proofs, in volume, can be produced only when as many variables as possible have been eliminated, which variables, if not eliminated, make the production of etch proofs expensive, troublesome, and unsatisfactory." And later on: "Research in the lithographic industry has widened the horizons of composing rooms supplying etch proofs. Research in the letterpress field is widening the horizons of the letterpress printer. Both fields use etch proofs in quantity. Both fields are going to use more than they now do. The camera as an instrument of visual reproduction of all kinds (including type) is here and its use is growing."

Again, still further on, as we get into the preface, we read: "... The recent series of inventions which are doing something to printing are making the camera a more important factor in printing than ever before. As the camera operates entirely from proofs, etch proofs of type play an increasingly more vital role in printing."

Among the chapter headings (and the chapters are all short, the book complete containing only forty pages

plus cover of medium-weight cover stock) are "The Finest Etch Proof," "How to Make Good Etch Proofs," "How to Make Headaches," "Who Buy Etch Proofs," "Proof Press Etch Proofs," "Ink Rollers," "Ink," "Coated Paper," "Type," "To Lock Up or Not to Lock Up," "Photomicrographic Studies," "Ink Roller Heights," "Press Speeds and Pressures," and "Type and Slug Machines."

The book is published by the Graphic Arts Research Foundation, 18 East Kinzie Street, Chicago; price \$2.

Production Handbook

THE TECHNICAL Problems of Production in Letterpress Printing Plants," issued by the Rochester Athenaeum and Mechanics Institute, of Rochester, New York, offers to the production manager of the modern printing plant many useful hints on simplifying the preparation and production of layout and copy.

It also goes thoroughly into the problem of composing-room efficiency, chargeable and non-chargeable time, make-up and assembly, and many other items of interest germane to the production and various front-office departments of a plant.

It's a very useful handbook in spiral binding, well worth the dollar at which it retails. It can be obtained through the book department of THE INLAND PRINTER.



"I'm returning my letterheads—you made a mistake in my cave number!"

Cartoon drawn for The Inland Printer by Joe Ash

THE MONTH'S NEWS

Brief mention of persons, products, and processes; a review of printing events, past, present, and future

Sales Boosted by Printing

Advertising by means of attractive printed matter, regularly mailed to a picked list of customers and prospects, is one of two factors that have contributed to the continued success of the Hibberd Printing Company, South Bend, Indiana, which this year is observing its fiftieth anniversary. In commenting on the company's advertising policy, Carl L. Hibberd, president of the concern and son of its founder, said: "For twenty-nine years, we have each month sent out a mailing to a customer list of nearly a thousand names—a total of 348 mailings. In addition we have used many other forms of the printed piece in a sales effort, for during all of these years we have not maintained a sales force, as that term is usually applied, depending to a great extent on our mailings to bring inquiry and business. Our faith in this form of advertising has been justified."

Another factor referred to by Mr. Hibberd as contributing to the firm's success is connected with the fact that in June, 1910, the Standard Cost-Finding System was installed; every month since that time, a Form 9-H sheet has been completed, and at the close of each year a yearly cost analysis has been made.

The company was organized in 1889 by Charles B. Hibberd, father of the present head of the organization. During the current jubilee year, the third generation of the family, represented by Carl L. Hibberd, Junior, has joined the firm.

Art Students Win Awards

Awards were presented to winners in a competition confined to art students of Pratt Institute at a gathering in Rockefeller Center, New York City, May 23, in which the contestants designed two page advertisements symbolizing the value of photoengraving to illustrate text matter. The awards, representing three \$100 scholarships, were presented by Clarence Epstein, president of the Walker Engraving Company, in the presence of newspaper and magazine representatives and a number of designers. James C. Boudreau, director of Pratt Institute, commended the competition because it influenced art students to think in terms of the problems of the workaday world.

George Welp, advertising manager of International Printing Ink Company, served as one of the six judges who decided the merits of the entries in the competition and made the decision as to the winners of the awards: Robert Pliskin, of Flushing; Glen Davie, of Troy; and G. Reed Sill, of Cooperstown, all in New York state.

New Hoe Head Elected

Friends and associates of Harry M. Tillinghast congratulate him on his election on April 11 to the presidency of R. Hoe and Company, Incorporated, America's oldest manufacturer of rotogravure, offset, and power plate printing presses for newspapers and magazines.

Mr. Tillinghast started with the firm in 1910, becoming secretary in 1920, a director and vice-president in charge of sales in 1926, and assistant general manager in 1936. Long active in graphic arts affairs, he was



Photo: George Maillard Kessler

HARRY M. TILLINGHAST

chairman of the Newspaper Printing Press Builders' Association in 1935, then a member of the advisory council of the Graphic Arts Division of the American Society of Mechanical Engineers, and member of the council of the Graphic Arts Research Bureau from 1937 until it dissolved in 1939.

Hoe directors for the year are: C. N. Bradley, N. P. Cullom, Edward Foster (now vice-president), J. T. Harrison, Allen W. Lishawa (now secretary-treasurer), H. M. Tillinghast, E. D. Timberlake, G. G. Carnegie, Junior, Arthur Dressel (now general sales manager), R. M. Tierney, and Arthur I. Hoe, a direct descendant of Robert Hoe I, founder of the Hoe company 134 years ago.

Charles A. Stinson Dies

Charles A. Stinson, president of Gatchel & Manning, Incorporated, of Philadelphia, a former president of the American Photo-Engravers Association, died at his residence on May 8. He is survived by his widow, three daughters, and two sons, James J. and Charles A., Junior, who are associated with the business.

Mr. Stinson was sixty-five years of age. As a boy, he began an apprenticeship to learn wood-engraving, but realized that it was a trade on its way out, so learned the new business of photoengraving. In 1894, he became associated as a journeyman with Gatchel & Manning. Five years later he became general superintendent. He was active in unionism and became third president of the I. P. E. U., Number 7, of Philadelphia. He was also interested in the Philadelphia Club of Printing House Craftsmen, and was its second president in 1912.

When the firm of Gatchel & Manning was incorporated in 1910, Mr. Stinson became vice-president, and in 1919 became president, serving in that capacity until his death. In 1918, he was elected president of the Rotary Club of Philadelphia, and in 1922 he served as president of the Poor Richard Club of Philadelphia. In 1926, he became president of the American Photo-Engravers Association.

Talks on Craftsmanship

John M. Callahan, president of the International Association of Printing House Craftsmen, and an executive of the United States Printing and Lithographing Company, with headquarters in Cincinnati, in a recent address to students of the printing and bookbinding classes of Dixie Heights and Simon Kenton High Schools near Covington, Kentucky, said in part:

"Despite its being a 'machine-age,' the world today still welcomes the master of his craft. The doors of opportunity are still open to the apprentice who, with pride in his craft, cares to develop himself. Times have changed, laboring conditions have changed, but the world wants a good craftsman—a man who is trained in his craft and respects it. If you can make yourself your severest critic, you will be a good craftsman."

Wants a Correspondent

Ronald E. Dines, 403 Del Monica, Wanderers Street, Johannesburg, South Africa, has written to THE INLAND PRINTER requesting that typographers correspond with him for the purpose of exchanging information and possibly some specimens of work.

Lauds Group Action

Value of concerted and timely action by groups of printers and lithographers in influencing proposed legislative deliberations is indicated in an editorial comment by the *Chicago Journal of Commerce* of May 6, concerning a recent letter sent to members

need of changing the social-security law if the proper kind of good salesmanship was indulged in, the Associated Printers and Lithographers of St. Louis made a survey of the printing industry in St. Louis, collected the data resulting from it, and sent it along to chairman Doughton."



In remembrance of a chief of kindly qualities, the employees of the
Guide Printing Company, Inc.

desire to make this personal and permanent record of the affectionate regard in which they will ever hold the memory of the late

Einar Schatvet.

Mr. Schatvet had the loyal devotion and friendship of every person who came within the influence of his understanding sympathies, and this regard was a reciprocation of that kindness and fairness which characterized his every relation with the men and women who served him in this company and of whose interests and concerns he was ever mindful.

This testimonial is a sincere and heartfelt tribute to the late Einar Schatvet on the anniversary of his birth, tendered by the

Employees of the Guide Printing Company, Inc.

March 21, 1939

To honor memory of Einar Schatvet, late president of the Guide Printing Company, Brooklyn, New York, employees who were with him many years presented this testimonial

of the United States Congress by the Associated Printers and Lithographers of St. Louis, Incorporated, of which Gordon C. Hall is executive vice-president. We quote:

"The action of the Ways and Means Committee of the House in recommending a postponement of the statutory increase in social-security taxes, may or may not be the direct result of a certain letter sent to chairman Doughton early last month. Nevertheless, the committee's action reflects the recommendations made by the Associated Printers and Lithographers of St. Louis. Apparently acting on the assumption that the committee could be convinced of the

After quoting the text of the letter of the St. Louis group, the editorial concluded: "Perhaps other groups facing corresponding problems will follow suit and make an impression upon their congressmen and senators." There's power in group action.

Expands Roller Factory

Ideal Roller and Manufacturing Company has purchased the building adjoining its present factory at 21-24 Thirty-ninth Street, Long Island City, New York, which adds about 25 per cent additional floor space to its facilities. Plans of the company call for remodeling and equipping for manufacture.

Starts "Profit" Campaign

An advertising campaign designed to impress buyers of printing with the idea that a printer is entitled to a fair profit for himself, "which is good business for both buyer and seller," is being inaugurated by the Miehle Printing Press and Manufacturing Company, Chicago. Advertisements addressed to buyers of printing will be run in magazines of general circulation; advertisements designed to keep printers informed about means by which they can link their own advertising with Miehle's general campaign will be run in *THE INLAND PRINTER* and other business papers in the graphic arts field. The first of the general advertisements will appear in *Fortune* for July.

Arthur Bentley, president of the Miehle company, in a statement concerning the program, said that the management has been working on plans for several months.

"This program is based on the undeniable truth that it is to the printing buyer's advantage to have his work done by a printer who can earn a profit on the price quoted," said Mr. Bentley. "It is, of course, a fact that an identical quotation on the same job by two printers represents a profitless order for one printer and a profitable order for the other. Under such circumstances, no one can deny that it is definitely to the buyer's advantage to place his business where it can be treated as only profitable business can be treated. This fact is already recognized by the intelligent buyers of printing.

"Many of the larger advertisers who have well organized departments for the purchase of printing are well aware that there are many other considerations beyond mere price in the printing order, and they recognize that the printer's profit is a protection not only to the printer but to themselves.

Mr. Bentley suggests that the printer cannot justly be criticized for the lack of profits because he usually is "the victim of circumstances over which he cannot exercise control." And he continues: "Generally the printer is no less intelligent than business men in other lines. The manner in which printers have responded to the highly competitive conditions thrust upon them is no different than the manner in which many other business men have responded to similar conditions in their lines of endeavor. It frequently has been stated that conditions in the printing industry will not improve until the printer helps himself. It has also been widely recommended that everyone with an interest in the printer's welfare must help the printer to help himself. It is obviously impossible to disagree with either of these assertions. But unfortunately, about the only tangible evidence of a wide-spread agreement on these points has been a flood of words, both verbally and in print, condemning printers for fostering the conditions which trouble them. Such criticism is certainly of little comfort and no help to printers in these difficult days."

Mr. Bentley announced that electrotypes of broadsides being prepared for use of printers to be furnished to them at cost are part of the campaign "to make profit a sales feature for the printer, a reason for getting business, not a subject which cautiously must be avoided by the seller or a consideration which must be either falsely or honestly disclaimed by the seller in order to get business."

Haled Before Commission

Another printer, this time one in Illinois, has been the object of the interest of the Federal Trade Commission for erroneous statements in his advertising concerning colored drawings, layouts, and pictures of merchandise. The printer, whose colored photography and photoengraving is done for him by establishments which he neither owns, operates, nor controls, has agreed with the Federal Trade Commission that his future representations will be in accord with the facts; that he will "desist from representing that either the photography or the engraving involved in the production of the finished advertising he offers for sale is done in his own plant, or that a plant owned, operated, or controlled by him is equipped to do and does perform either the colored photography or the photoengraving work, when such are not the facts." This case, while unusual, may prove of interest to printers elsewhere who may be having work done outside the plant.

Suggests More Use of Color

Use of color in decoration of homes can be promoted by the increased use of bulletins and by meetings and demonstrations by the manufacturers and wholesalers of paint in educating and "selling" retail paint dealers on the idea of revising their sales talks to emphasize beauty, happiness, and contentment, according to Frederick B. Schafer, of Manz Corporation, Chicago, who recently gave an address before the wholesale division, National Paint, Varnish, and Lacquer Association, Incorporated. The address was printed in booklet form by the Manz Corporation, and is being used to promote the sale of printed advertising matter.

Some of Mr. Schafer's remarks, quoted in these paragraphs, about the retail paint dealers' lack of sales capacity may be of help to printers:

"There's something that the householder can do around the home every month, that will cause him to buy paint if he is sold on the results instead of on the paint itself."

"Dealers may know paint but they don't know color, which is what sells paint today. They can't talk color; they can't impress customers with their knowledge of how to use color; they can't inspire purchases of color jobs."

"Dealers themselves are not sold on color—this greatest of all strategies to sell paint. Their own homes are usually as drab as the homes of ten years ago. The homes of paint dealers all over the country should be models of the right way to use colors."

"Because dealers are not aware of the decorative trend, they are unable to cooperate with architects, builders, contractors, realtors, and even master painters in developing paint color volume."

"There is nothing interesting or very romantic about a sticky fluid with a strong odor which we call 'paint.' But when we stop to think of the beauty, amazing to the eye, and as harmonious to the inner feelings as is good music, then we realize that this unromantic product provides an opportunity for most spectacular selling."

"Dealers contact less than 7 per cent of their potential prospects with advertising and sales promotion, which means that it will take fourteen times as long to get their public properly paint and color conscious."

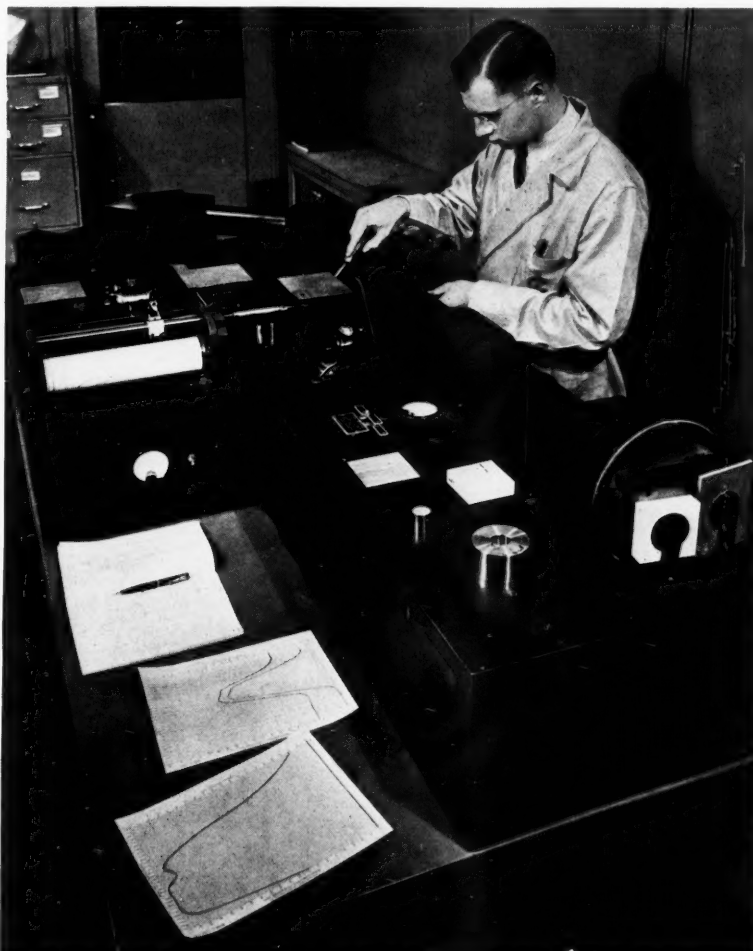
(EDITOR'S NOTE: Mr. Schafer's comments about sellers of paint and their shortcomings in salesmanship can easily be applied to printers who fail to emphasize the increased use of color in printed presentations of merchandise and services.)

I. P. I. Inventor Honored

Prof. Arthur C. Hardy, a member of the consulting staff of the research laboratories of the International Printing Ink Corporation, was awarded the Edward Longstreth

Ink Bricks Foreseen

Some time in the future, printing and lithographic inks may be delivered from the inkmaker to pressrooms in the form of bricks, so Carl Foss, of International Printing Ink research laboratories, predicted in an address on future developments before the Technical Publicity Association, May 24. While experimenters in the laboratories have formulated inks in brick form, actual commercial production is a matter of conjecture.



First recording spectrophotometer to be put in commercial service; used by International Printing Ink to analyze and measure various types of printing. Inventor: Prof. Arthur C. Hardy

medal by the Franklin Institute, Philadelphia, on Wednesday, May 17, because of his invention of the recording spectrophotometer. This instrument charts automatically on graph paper the characteristics of any color in terms of light reflectance properties for each hue of the spectrum.

Originally it was confined to making color matches or in recording data for preserving color standards, but use of the apparatus has been widened to help solve problems of paper and pigment manufacturers. It is because of the success of the spectrophotometer in establishing more precise and scientific methods of color measurement and color analysis that the Longstreth medal was awarded to Professor Hardy.

Among advantages enumerated by Mr. Foss in favor of brick ink: it would be easier to handle in shipping; storage of it would be simplified, and blocked inks would be fed into special fountains which would melt them for use in liquid form.

Dedicate "Printers" Church

Old St. Andrew, known as "the printers' church" in Duane Street, New York City, has been replaced by a new edifice in whose dedication, on May 14, printers and newspaper men participated. For many years a special early service was held in the old church for the benefit of the night-shift workers in printing plants and newspaper offices.

Allege Unfair Advertising

Two complaints have been filed against printing establishments by the Federal Trade Commission because of alleged misleading representations made in the sales literature distributed by the concerns. The printers operating three companies are alleged to have offered for sale certain income-record and other business forms and to have printed thereon the words, "U. S. Approved," when in fact, according to the complaint, "their products have not been approved by the United States Government or an agency thereof."

The second complaint refers to the use of a claim of the printers that they are the "world's largest manufacturers" of certain products, when, so the complaint states, "this respondent is in fact not the largest manufacturer of such products exclusively." The Government agency filing the complaints alleges that "the respondents' representations unfairly divert trade from competitors who do not falsely represent their merchandise" and are therefore "in violation of the Federal Trade Commission Act." The defendants in the cases were given twenty days in which to file their answer.

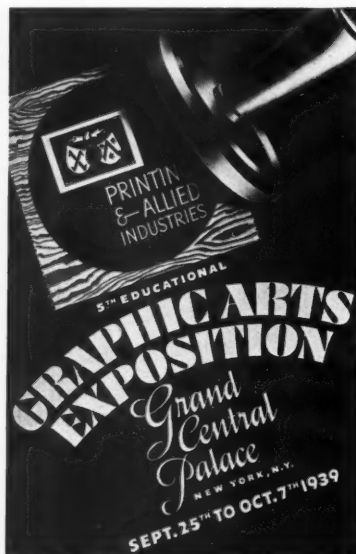
Newark Courier Sold

Operating control of the Newark (New York) *Courier*, the ninety-three-year-old newspaper serving Wayne and Ontario counties, has been sold to Roy W. Robinson, former advertising manager, by A. Eugene Bolles, publisher of the newspaper for the past fifteen years. Mr. Bolles relinquished active control of the newspaper because of ill health, but will continue as an advisor.

Wins Expositions' Contest

George R. Goring, of Flushing, New York, was awarded first prize of \$250 by the National Graphic Arts Expositions, Incorporated, in the contest for poster designs advertising the Fifth Educational Graphic Arts Exposition to be held at Grand Central Palace, New York City, September 25 to October 7. Antonio Petrucci, of Mt.

Tabor, New Jersey, won the second prize of \$100, and Robert Foster, of New York City, won third prize of \$50. Five artists who submitted designs received honorable mentions: Charles Henry Carter, San Fran-



Winner: G. R. Goring, Flushing, New York

cisco; E. Ramon Gordon, Baltimore; Richard Priest, Otto Rasmussen, and E. R. Schwalm, all of New York City.

Several hundred posters were submitted in the contest from which selections of the winners were made by the jury of award composed of Richard F. Bach, McClelland Barclay, Stuart Campbell, Barry Faulkner, Ray Greenleaf, John La Gatta, and J. Thomson Willing. All the posters were exhibited from April 27 to May 4 at the National Arts Club Galleries, New York City. At the opening of the exhibition, speakers included A. E. Giegengack, Public Printer of the United States; Abbott Kimball, Ben Nash, and Adolph Treidler. Attendance was large.

Tells Why Printers Succeed

About 10 per cent of the printers of the United States are doing 80 per cent of the printing, according to estimates made in an address by Lee Augustine, educational chairman of the Cincinnati Club of Printing House Craftsmen, and advertising manager of the Printing Machinery Company, to the Des Moines Club of Printing House Craftsmen, April 13. In his presentation of the idea, Mr. Augustine said:

"Today there are approximately 35,000 printers in the United States, and of these 3,500 are doing 80 per cent of the printing, while 31,500 are doing the other 20 per cent. The natural question is, 'Why?' and the answer is that the 3,500 printers are using modern methods of printing."

Company Buys Interests

The Sinclair & Valentine Company, printing ink manufacturer, whose main office and factory are in New York City, has announced the purchase by the company of all the holdings of the Valentine and Witte interests, and that representatives of these interests have retired from all activities of the company and its affiliates.

Officers and directors elected for the ensuing fiscal year are: president, R. R. Heywood; executive vice-president and treasurer, A. J. Math; vice-president in charge of sales, A. J. Mahnken; secretary and counsel, Samuel Wasserman; assistant secretary, H. H. Desmond. Directors include: Mr. Heywood, J. H. Sinclair, Mr. Math, and Mr. Mahnken.

Enters Publishing Field

The Iowa State College Press, affiliated with the Iowa State College at Ames, Iowa, has been organized as a new publishing outlet for writings of book length in the fields of science and technology. The manufacture and sale of its publications will be conducted by The Collegiate Press, Incorporated, also of Ames, whose books have been sold in more than thirty foreign countries and throughout the United States since it entered the publishing field in 1934.

FRONTISPIECE PRODUCED BY CHICAGO SCHOOL

• From the offset-lithography department of the Chicago School of Printing and Lithography, comes the insert which appears as frontispiece in this issue. It is student work, produced under the direction of two school instructors, William A. Stevens, author of "Basic Principles of Lithography," and Mrs. Irene H. Sayre, lithographic authority and writer. Mr. Stevens teaches offset-press work and Mrs. Sayre teaches camera operation and platemaking.

Classes in the offset courses are conducted both day and evening, five days a week. The evening classes for each course are held two evenings a week, in two-hour sessions.

In offset-press department, three evenings a week are devoted to the training of apprentices employed in lithograph plants that are members of the Employing Lithographers Association of Chicago. These apprentices, of whom there are thirty, are divided into three groups of ten each and classed as beginners, second-year, and advanced students.

The classes are all limited to a small number, which gives the student more of a chance to have actual experience with the machines or process he is learning to handle. Being small, the classes are more easily conducted according to shop standards and practices.

In the two years the school has been conducting its courses in offset lithography, nearly three hundred men between the ages of nineteen and sixty have taken advantage of this opportunity to acquire a working knowledge or to improve their skill in this rapidly expanding branch of the graphic arts.

A Young Lithographers Club has been organized by the school and is active in educational work.

The Chicago School of Printing and Lithography is said to be the only school offering instruction in lithography that does not list as a prerequisite some previous training in this particular field.

Set Dates for I. T. C. A. Meet

Friday and Saturday, September 29 and 30, are the dates named for the annual convention of the International Trade Composition Association at the Belmont-Plaza, New York City. These dates were selected by the executives of the association at their recent meeting held in Detroit to give trade compositors opportunity to attend the convention of the International Association of Printing House Craftsmen on the preceding days of that week, and also to permit their attending the convention of the United Typothetae of America on the succeeding days. The business of providing speakers and a program of entertainment has been assigned to the Typographers Association.

Miller to Larger Quarters

Increased volume of business in the Chicago area has necessitated the removal of the branch offices of the Miller Printing Machinery Company to the Daily News Building, Chicago. The new quarters, with twice the floor space that was occupied at the former location, provide greater service facilities, a larger stockroom, a conference room, and the executive office. Adjoining the building is the Northwestern Railway Station, and close by is the Union Station. Among the added conveniences are auto-parking facilities, and truck pick-ups are facilitated by avoidance of "loop" traffic congestion. C. C. Kohler, branch manager, is credited with the decided increase in the business volume experienced in the Chicago area during the past several years.

Printing Teachers to Confer

Industrial and educational leadership will be represented on the program of the eighteenth annual conference on printing education, sponsored by The National Graphic Arts Education Guild, to be held at Columbia University, New York, June 24 to 29. The keynote of the conference will be sounded by Harry L. Gage, vice-president of the Mergenthaler Linotype Company, who is chairman of the advisory council on education for the graphic arts, in a symposium on "Industries' Cooperation with Graphic Arts Education." Printing instructors from schools and colleges from all parts of the United States and Canada will be in attendance at the six-day conference.

Among the leaders in the printing industry who are listed on the program are Thomas R. Jones, president of American Type Founders, and also president of the National Equipment Association; George H. Carter of the Lanston Monotype Machine Company, former Public Printer of the United States; Frederic W. Goudy, type designer; Elmer J. Koch, secretary, United Typothetae of America; Don H. Taylor, executive vice-president, New York Employing Printers Association; O. Alfred Dickman, advertising manager, New York *Herald-Tribune*; William H. Friedman, The Carey Press Corporation; John A. Wilkins, vice-president, The Charles Francis Press.

The long list of speakers includes the names of educators in trade schools, universities, and colleges, in addition to representatives of labor organizations and other groups interested in industrial education. J. Henry Holloway, principal of the New

York School of Printing, will give the address at the opening session of the conference, whose six-day program will be under the general supervision of Fred J. Hartman, educational director of The National Graphic Arts Education Guild.

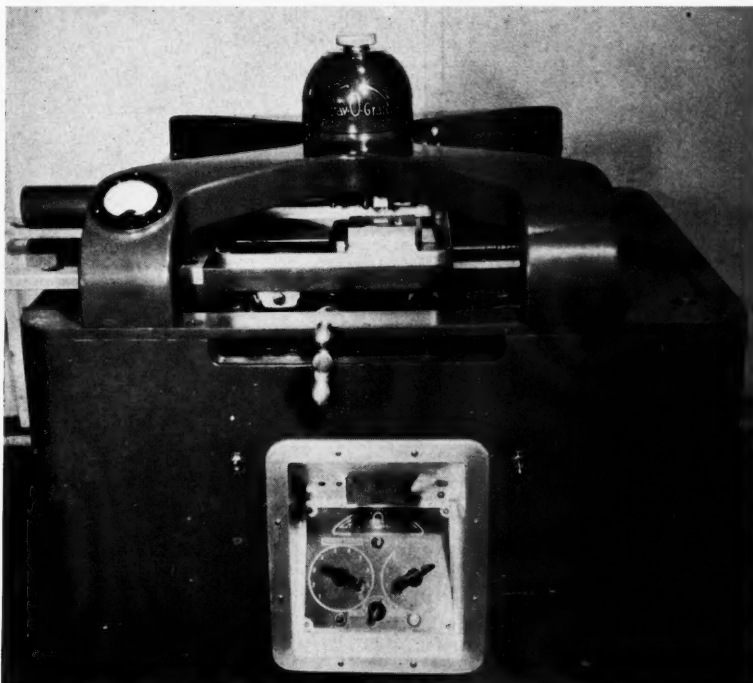
Says Printers Pay Accounts

Paying habits of printers and publishers have improved, according to a comment made in his report by Harvey D. Best, president of the Lanston Monotype Machine Company, at the annual meeting of the stockholders on May 4.

Automatic Engraving Machine

Production is expected shortly of what is called an Engrav-O-Graph, described by its makers as a "practical automatic engraving machine" to supply the needs of newspapers that do not have engraving facilities. The machine uses a beam of light, a photoelectric cell, a vacuum-tube amplifier, and a small cutting tool to produce halftone engravings on stereotype plates, type-high, in a comparatively short time and cheaply.

Either positive or negative copy is placed in a holder which passes back and forth while being scanned by the beam of light;



Engrav-O-Graph, employing a photoelectric cell, produces inexpensive newspaper halftones

"In my annual report for the fiscal year ended February 28, 1935, I pointed out that it had been the experience of our company that printers rank very high as safe credit risks," said Mr. Best. "In support of this statement, I am happy to say that at the end of the past fiscal year our total of matured notes was \$71,598.69, a reduction of 77.7 per cent from the high point of January 1, 1934, the bottom of the depression period."

Mr. Best reported that taxes for the year amounted to \$103,611, equivalent to \$2.00 a share, and net profits of the company, \$70,960, was equal to \$1.36 a share. Profit for the previous fiscal year was equal to \$4.25 a share, and for the year ended February 28, 1937, \$4.54. Total assets of the company aggregate \$8,785,350, of which \$3,484,089 is current assets, with a total indebtedness represented by current liabilities of only \$142,826. During the past six years, the company invested \$512,266 in new developments, "but after this expenditure, the rights, franchises, patent and improvement account, due to taking proper amortization, is \$171,924.02 less than it was six years ago."

the prepared stereotype block moves in conjunction with the copy. Meanwhile the electrically controlled cutting tool, adjusted to reproduce the correct tones in the engraving, oscillates to and from the surface of the plate, making pits in area and depth according to the impulse received from the photo-cell which in turn is governed by the light and shade of the copy. Shadows are engraved to a depth of .002 of an inch, middle tones, .004 to .005, and highlights, .008 of an inch.

No process other than the cutting of pits in the stereotype plate is used, so the makers claim, and no skilled operators are required. The model of the machine now used provides for the making of sixty-five-screen "stereotype" halftones.

Joe A. Bennett, former director of The University Press at Indiana University, is credited with the development of the machine in collaboration with William C. Speed. The machine is covered by patents controlled by the Lynch Corporation, Anderson, Indiana. A report on preliminary experiments with this machine appeared in *THE INLAND PRINTER* for July, 1933, when the device was publicly demonstrated.

Invitation to the Exhibition

Thomas R. Jones, president of American Type Founders, Incorporated, has issued an invitation to stockholders of the company to attend the Graphic Arts Exposition to be held in Grand Central Palace, New York, September 25 to October 7, "to familiarize themselves at first hand with the products which the company handles."

A section of the company's exhibit space will be reserved for foreign visitors. Louis E. Pleninger, export manager of the company has returned after a four-months promotional visit abroad which took him through England, France, Holland, Switzerland, Belgium, Germany, and the Scandinavian countries, and he expects many graphic arts leaders to attend. He reported that he was particularly impressed by the increased use of rubber plates, and the high quality of work produced therefrom by the letterpress printers in those countries. At its exhibit at the New York show, the company expects to display the new A. T. F. precision rubber-plate molding machine and other machines and devices in its line.

Uses Alltone Plates

The Tulsa (Oklahoma) *World* is another newspaper that has adopted the Alltone Plate Process for certain of its advertising and feature pages on which the major part of a page is made up of pictures. The plates were made in 75- and 85-line screens. O. M. Harper, mechanical superintendent, in a letter to THE INLAND PRINTER, expressed enthusiasm over the results of the process, and said that the newspaper expects to use it more extensively in black as well as color work as time goes on.

The "Alltone" is a direct printing plate, at present made of zinc, and is said by its users to print with less pressure than is required for other direct original plates. It can be used only for entire pages of newspapers as at present developed. It is designed to enable newspapers to print better photographic reproductions letterpress.

Produce Film on Printing

A motion picture, titled "The Material Side of Printing," and depicting the part that paper, type, electrotypes, photoengravings, ink, presses, and binding contribute to final results, has been produced by the Young Printing Executives Club of the New York Employing Printers Association, Incorporated, and was shown for the first time at its annual meeting in Hotel Dixie, New York City, May 23.

After the film has been revised, and shown at the annual convention in connection with the U. T. A. meeting in October, it will be made available for use by other graphic arts organizations in New York City and elsewhere throughout the country.

Richard S. Bull Dies

Richard S. Bull, president of Bradner Smith and Company, Chicago, president of Choje Stevens and Company, Detroit, and chairman of the board of directors of Waring Central Company, of New York City, died at the Evanston Hospital, Evanston, Illinois, Thursday, May 18, after a long illness. Fu-

neral services were held in the Chapel of Christ Episcopal Church, Winnetka, Illinois, Saturday, May 20. His body was cremated.

Mr. Bull was born in Tacoma, Washington, August 14, 1891. He was educated in the public schools in Salem, Massachusetts, and entered his business career in Hartford, Connecticut, with the Whitlock Coil Pipe Company. He came to Chicago, and served with the Illinois National Guard on the Mexican Border in 1916, and also with the field artillery in the World War, after which he became a major of the 333rd F. A. of the U. S. R. He was a tactical expert.



RICHARD S. BULL, 1891-1939

In 1917, he married Miss Sara Rozet Smith, daughter of C. F. Mather Smith, then president of Bradner Smith and Company, and entered the employ of the company in 1920, later becoming sales manager. In 1930, he became president of the company, and conducted a program of organizing or purchasing paper houses and manufacturing concerns in the converting field. At the time of his death, he was associated with the Lakeside Central Company, Chicago; the Arthur E. Wilson Company, Chicago; the Roach Paper Company, Little Rock, Arkansas; and the Southern Central Company, Memphis, Tennessee, in addition to the companies in New York City, Chicago, and Detroit, already named. During the five months preceding his death, he made arrangements for the continuation of the various enterprises, without his connection, because he was aware that his end was approaching.

He was interested in trade associations, and devoted a large part of his time to the conduct of their affairs. He served on numerous committees of the National Paper Trade Association, served as president of the Western Paper Merchants Association, was one of the active directors of the National Council of Business Mail Users, and was also a director of Nation Wide Papers, Incorporated, a cooperative marketing group of more than thirty paper houses.

He is survived by his widow, three daughters, and a son.

Honor Iowa Professor

Congratulatory letters from scholars all over the country addressed to Dr. Frank Luther Mott, head of the journalism department at the University of Iowa, because of his being awarded the 1939 Pulitzer Prize for outstanding research in American history, were bound in a volume and presented to him at a testimonial banquet in Iowa City, Sunday, May 14. The title page of the volume of letters was designed by Douglas C. McMurtrie, and set in Ludlow Eusebius and its italic. Doctor Mott's three-volume "History of American Magazines" was his achievement which won for him the high honor represented by the award.

142 Firms Buy Space

Only forty-four booths at the Fifth Educational Graphic Arts Exposition, to be held in the Grand Central Palace, New York City, September 25 to October 7, remain to be sold to prospective exhibitors, according to an announcement from the management. All of these available booths are on the mezzanine floor. One hundred and forty-two firms in the supply and machinery field have already contracted for space, and are planning their exhibits. The entire show will occupy 47,704 square feet of space.

Don't Miss the Exhibition!

Printers were urged to plan to spend as much time as possible at the forthcoming Fifth Educational Graphic Arts Exposition, in an address by Fred W. Hoch given at the seventy-fourth annual dinner meeting of the New York Employing Printers Association, Incorporated, held in New York City, May 22. The graphic arts exposition, to be held September 25 to October 7, will attract printers from all over the United States and many foreign countries, Mr. Hoch said.

Edward J. Mordaunt, first vice-president of the U. T. A., in his speech referred to plans and the program for the fifty-third annual U. T. A. convention to be held in New York, October 2 to 5.

William F. Riecker, president of Lenz & Riecker, Incorporated, assumed the duties of the presidency of the association and gave his inaugural address in which he stressed the value of trade associations. Other officers inducted into their various organizational positions were: vice-president, Benjamin Pakula, of The Bryant Press; secretary, Channing J. Jaques, of Jaques and Company, Incorporated; treasurer, Charles E. Albers, of the James F. Newcomb Company, Incorporated. A full program was laid out.

L. D. Hignell Elected

The Griffons, a service organization in Canada, has elected Lloyd D. Hignell, president of Hignell Printing, Limited, of Winnipeg, as its president. Mr. Hignell is also active in the Winnipeg Club of Printing House Craftsmen, as is his brother, V. R. Hignell, secretary-treasurer of the company.

Cost Men Elect Printer

Members of the St. Louis chapter of the National Association of Cost Accountants recently elected Norman E. Kerth, secretary of the Con P. Curran Printing Company, St. Louis, Missouri, its president.

THE INLAND PRINTER for June, 1939

Plant Operation and Management

A digest of new methods and plant equipment

TWO MODELS of Precision Rubber Plate molding machines have been announced by American Type Founders, the chase sizes being 14 by 14, and 18 by 18 inches, designed to enable printers to make duplicate plates, mounted, ready for printing in less than thirty minutes. The floor space required for either size is approximately 2 by 3 feet, the shipping weight of the smaller machine being 3,400 pounds, and that of the larger, 4,400 pounds. The smaller size has a pressure capacity of fifty tons and the larger seventy-five tons, the pressure being recorded on a dial. Timing clock signals, thermostats, illuminated instrument boards, and fingertip controls make the operation of the machines almost automatic. Supply materials are to be provided through the A. T. F. branch offices.

Molds can be made of any desired thickness, for use on platen, flatbed, rotary, or other presses, according to the manufacturers. Materials on which rubber plates will print are listed as follows: burlap, Cellophane, celluloid, cloth, fabrics, fiber board, glass, leather, mailing tubes, parchment, sheet metal, wall board, wood, paper of all kinds, bags, box covers, cardboard, corrugated board, envelopes, glassine, newsprint, rough cover stock, and wax papers.

TWO NEW BOOKLETS have been issued by Intertype Corporation. One booklet of twelve pages describes and illustrates the installation of twelve multi-magazine inter-

the Specialty Printer"—shows a large assortment of new intertype faces made particularly for specialty houses.

A SIGNAL INK, designed for use in printing on the flaps of envelopes, which changes color when subjected to the influence of steam, has been developed by the E. J. Kelly Company, printing ink manufacturer, Kalamazoo, Michigan. The new ink is made in various shades with any color change. It is believed that the use of the ink on envelopes will deter "letter tamperers" from yielding to their curiosity to learn what is inside the envelopes. Undoubtedly, it can be adapted to other novelty uses.

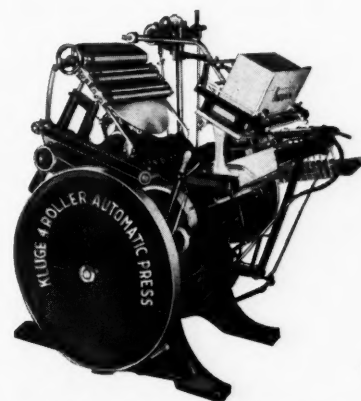
MONOTYPE FOURNIER, the 18-point size of which is here illustrated, is a faithful copy of the English Monotype Corporation's Fournier Old Face, the roman of which face

Monotype Fournier Series Number 403

is slightly condensed, and the italic of which is inclined toward wideness. Matrices of the roman, italic, and small caps are available in 8-, 10- and 12-point, while roman for hand composition can be had in 14- to 36-point, and italic in 14- to 18-point.

cover, 8½ by 11 inches, printed entirely by the Kluge press, can be obtained from the headquarters of the company at St. Paul, Minnesota, or from any of its numerous branches throughout the country.

A NEW four-roller model of the Kluge Automatic press, as illustrated herewith, has been announced by Brandtjen & Kluge, Incorporated. This new model is the same in general design and performance as the six-



New four-roller Kluge Automatic

roller press, except for the ink-distribution system. Like the six-roller press, the four-roller model is available with either the 14-inch capacity delivery table, or with a 5½-inch capacity jogger. The addition of the new model makes the Kluge Automatic press available now in four models, in either the 10 by 15, or 12 by 18 sizes.

AN IMPROVED magazine rack, accommodating twelve full length and twelve split or side magazines, has been announced by Intertype Corporation. The bottom plate is made of non-corrosive material, easy to clean.

TRIPLEMETAL is the trade name of a new combination of three alloys with 99.99 per cent pure zinc, for which a patent has been applied for by the Edes Manufacturing Company, Plymouth, Massachusetts. The formula by which the product is made has not been revealed, but it was discovered after four hundred various combinations had been tried. The unusual hardness of the metal together with its polished, fine-grained surface qualities make deeper zinc etchings possible, and also make possible the production of halftones on the metal, up to 150-line screen, which are said to be equal in performance to many now being produced on copper and brass.



Production moves along at high speed in the printing department in the new Library of Congress at Washington. Executives shown (standing) are George Ortleb, Deputy Public Printer; John H. Williams, foreman of the Library Section; and Edward M. Nevils, production manager of the Government Printing Office. Up-to-the-minute equipment installed

types in the new Library of Congress unit of the Government Printing Office at Washington, D. C. The other booklet—done in three colors and titled "Forty-two Ideas for

BRANDTJEN & KLUGE, INCORPORATED, has issued a brochure on the subject of rebuilt presses, titled "Factory Rebuilt by Kluge." Copies of the book, twenty-four pages and



Your Opportunity to Study **TRENDS!**

Never before so broad a theme, so far reaching an editorial program as Trends—theme of our August Special!

Never before so valuable a working tool for management as The Inland Printer for August! New knowledge! Specific plans, advanced methods for profitable plant operation!

Never before so complete a handbook—the What, the Why, the How-to-do-it—what program and what factors determine the maximum success alert printers can achieve by keeping pace with Trends!

This is not the front cover of the big special August number. Obviously it will not be released until the publication date.

PLUS Highlights of the 5th Graphic Arts Exposition...
Program features of New York conventions of leading graphic arts organizations Sept. 25 to Oct. 7.

● Pointing in August to Trends—in methods, processes, paper, ink, equipment of all kinds—features will suggest certain methods and types of equipment most needed! Facts on performance! Proof of profits! August alone will be worth a year's subscription. Send your order now so you'll have the big August and 11 more issues—all for \$4.

More for Your Money—Every Way

A rare event—nothing like it for twelve years—years before it comes again. A “gold mine” of vital facts for management—a “gold mine” also for every manufacturer who distributes to, sells, or services graphic arts plants. A gold mine in reality to those who seize this opportunity—and demonstrate in the August TRENDS edition the methods, machines, and materials required—to operate to best advantage—to meet successfully conditions Today—and Tomorrow! Spotlight your PRODUCT! Invite them to visit your factory and see things made. Make them eager to see your exhibit! Advanced methods in use! Machines in action! If not an exhibitor, use August issue to put on your show! Reach important buyers—regular readers—and in copies sold at The “I. P.” booth.



THE INLAND PRINTER



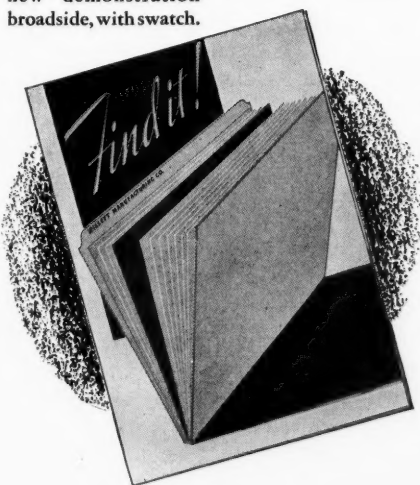
Chicago—W. R. Joyce, 205 West Wacker Drive. Cen. 0670
New York—J. E. Allen, 522 Fifth Avenue. Vanderbilt 3-7333

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Haste doesn't make waste when you do the job on a Diamond. Mechanically, this rugged, powerful cutter provides a safeguard against every conceivable accident or error—fully protects both the operator and the stock.

Most important are the patented devices, approved by leading safety authorities. The double motion starting lever, standard on all Diamond Cutters, prevents accidental operation of the knife. The Style A two-handed safety device (can be attached to machine) keeps operator's hands out of danger but does not impair his efficiency. The Style E Device (built-in on order) positively prevents the knife from repeating.

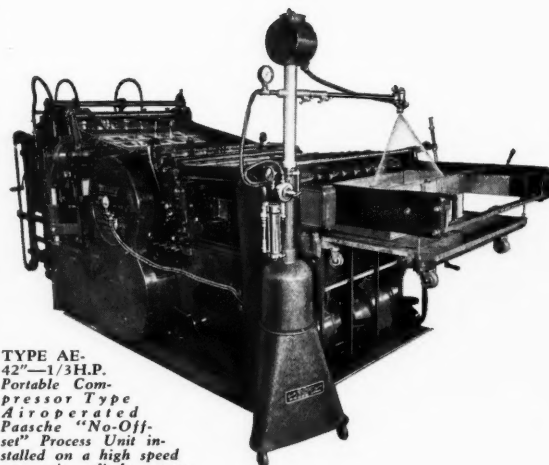
3 SIZES
36½-Inch
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Investigate today in detail the exclusive Challenge safety features. Write now.

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TYPE AE-42"—1/3 H.P.
Portable Compressor Type
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Paasche "No-Offset" Process Unit installed on a high speed automatic cylinder press.

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You can avoid costly slip-sheeting, racking, ink fixing, and reduce loss of press time.

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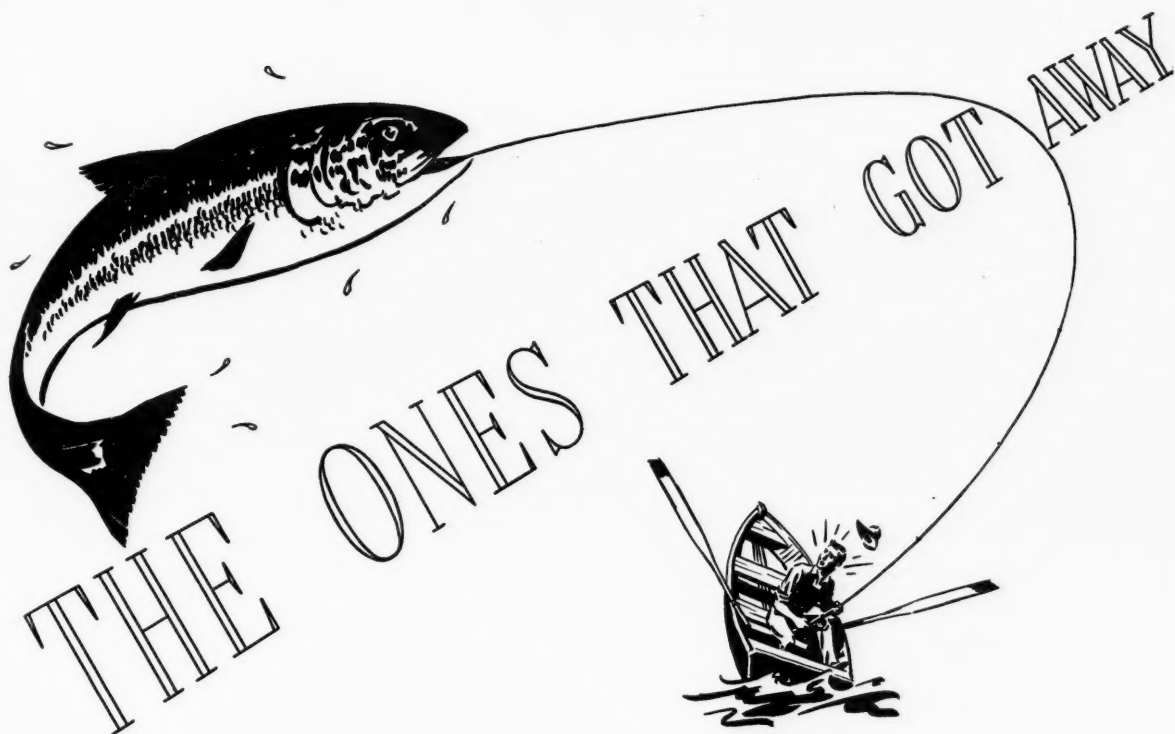
Ask for a demonstration in your own plant. Learn first hand how you can do more work profitably—how you can obtain work that might otherwise go to a competitor—how you can increase profits on regular jobs.

Portable Electric Compressor Models—Portable Pedestal Units—Pressmounted Units. Send list of presses and let us suggest type best suited to your requirements.

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ALL FISHERMEN have alibis for "the ones that got away." Even if they land a ten-pounder, they insist on talking about the ones they DIDN'T get which were "twice as big." They'll tell you that the line snapped . . . or the boat rocked . . . or something happened to the hook . . . but YOU know that they just weren't good enough fishermen to land the "whoppers." Either they didn't have enough skill . . . or THEY WERE TAKEN BY SURPRISE WHEN THE BITE CAME!

Just as fishermen have to be ready for the big fellows, YOU have to be all set to go when a customer comes in with a big rush order . . . and many a printer has lost a job because he didn't find out until the last minute that his rollers were in need of replacement. Change in weather conditions or improper care may have reduced roller efficiency . . . and rush orders won't wait until you can get delivery on a new set!

Don't put yourself in the spot where you have to tell "fish stories" about the orders "that got away." Check your rollers NOW . . . and get set with BINGHAM, the leading manufacturer of ALL KINDS of printers' rollers. Whether your roller needs call for COMPOSITION, RUBBER or VULCANIZED OIL, you'll find that scientific knowledge, experience and the modern efficiency of its SIXTEEN FACTORIES enable BINGHAM to sell MORE for LESS.

SAM'L BINGHAM'S SON MFG. CO.

Manufacturers of Printers' and Litho-Offset Rollers

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Zephyr BLACKS

Timed to the Tempo of the
MODERN Pressroom!

Perfected in three grades, they are available for practically any job. But you must try them to fully appreciate their value; it is impossible to adequately describe them. You must see for yourself how they speed production . . . with safety and certainty.

They cost no more than ordinary inks and every plant should stock Zephyr Blacks for rush jobs. Write for descriptive folder.

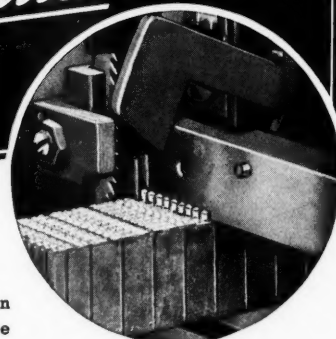
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When there is a question of time in cutting linotype slugs to many different measures there is only one quick, logical, profitable way — the ROUSE BAND SAW.

There are two sizes. No. 1 automatically selects slug lengths, mechanically feeds, and cuts to variable measure a full galley of slugs in 35 seconds. No. 2, recommended for smaller plants, cuts 7 inches in 18 seconds.

Latest circular shows ease of operation, safety features, and illustrates why ROUSE BAND SAW is positively accurate.

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\$2.25
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Boy Sets 1100 Lines 12th Learning Day

The Courier-Journal of Louisville, Ky., after using the unique Harding course of instruction in Linotype touch operating reports: "The first boy that we started set 1030 lines on the 11th day and 1100 lines on the 12th day . . . with a covered keyboard!"

"A Practical Touch System,"—Harding

THE INLAND PRINTER, Chicago

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Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach to tympan and let press run until dry. Sheets 5 3/4 x 9 1/2 inches \$1.25 a dozen, postpaid.
Instructions with each package.

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GUARANTEED MACHINES FOR IMMEDIATE DELIVERY

CYLINDER PRESSES:

Two-color Miehle 56-62-65-70.

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Babcock and Premiers.

No. 4 Miehle Automatic Unit.

NOTE: Feeders and extension deliveries for above machines if desired.

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CUTTERS, ETC.
Power Cutters—all standard makes.
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10 x 15 and 12 x 18 Kluge and Miller Units.

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\$1.50 Learn to make your own simple cuts from linoleum blocks. 1 post 162 pages of easy lessons. paid Illustrated. Reduced price.

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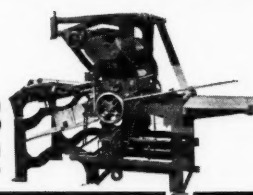
Halley

Run through and skipping peerless perforating is embodied, also mechanism for repeating and numbering "at view." Write for full details.

"Halley" Sheet Fed Rotary Numbering Machines are hand or automatically fed and fitted with a mechanical automatic checking device which is positive. The Machine is accurate and fast yet a junior can operate it quite easily.

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**"We like neoprene
rollers on our presses!"**

SAYS

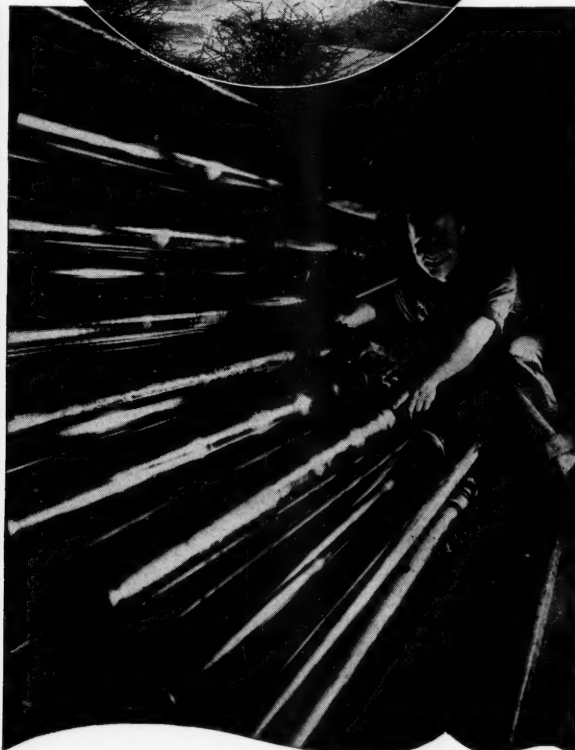
Art Color Printing Company



The Art Color Printing Co., Dunellen, N. J., is one of the many leading printing and lithographing houses using rollers made of Du Pont neoprene.



"Neoprenes for me!" says the Head Pressman. "For one thing, you only have to reset them once in a coon's age. Just get them set right once, equidistant between plate and drum, and they stay that way. On this press we've been using just one set of neoprene rollers in cold weather and hot. Because neoprene rollers are weatherproof, and *always* give us high-speed, Grade A quality printing."



"Swell for flash-dry inks!" says the Assistant Pressman. "In fact, neoprene rollers are the best *all-purpose* rollers I've ever used. I've seen neoprene rollers take millions of impressions at high speed without distortion or chipping at the ends, and with practically no resetting necessary. That sort of performance makes it easier to get quality printing. Yes sir, I'll take neoprenes for *my* money."

• When quality printing houses like Art Color swing over to neoprene rollers—and when quality printers like the pressmen in charge are so enthusiastic about them—you can tell that there's a lot to this new idea of using *neoprene* rollers. Invest in a trial set for one of your own presses. You'll

get quality printing at higher speeds and at lower roller cost per million impressions. Ask your regular supplier for neoprene printing rollers, or write us for a list of manufacturers. E. I. du Pont de Nemours & Co., Inc., Rubber Chemicals Division, Wilmington, Delaware.



NEOPRENE

quality printing rollers

NEXT TIME YOU ORDER PRINTING ROLLERS, DON'T ORDER "SYNTHETICS"—SPECIFY NEOPRENE

Please Mention The INLAND PRINTER When Writing to Advertisers

Everything for the Composing Room

This 72-page catalog of modern time-saving equipment gives you complete information on type cabinets, benches, racks, stands, bindery tables and trucks . . . everything you need in an up-to-date composing room.



Hamilton's new revised Printing Plant Equipment Catalog No. 22 is now ready . . . it is a complete book of composing room equipment. A copy of this new catalog describing modern time-saving equipment should be in your file.

No. 12005-XE Cabinet

Here is a typical type cabinet from Hamilton's new catalog . . . the No. 12005-XE. It has plenty of room for all necessary type spacing material and working facilities. Full information on it is given in the new No. 22 catalog on page 4. Complete lines of working top and flat top cabinets for both job and newspaper composing rooms are also shown in detail.



Working Side of
No. 12005-XE Cabinet

Just send in the coupon for your copy of the Hamilton Printing Plant Equipment Catalog No. 22.

HAMILTON MFG. CO.
TWO RIVERS • WISCONSIN

HAMILTON
PRINTING PLANT EQUIPMENT

Hamilton Manufacturing Co., Two Rivers, Wisconsin IP 6-39
Send me a copy of the new Hamilton Printing Plant equipment catalog No. 22.

Signed.....

Firm.....

Street.....

City and State.....

**FASTER
STRONGER
SAFER**



**PMC WARNOCK ROTARY
HOOK SYSTEM**

Speedy plate mounting . . . precision registering . . . automatic locking . . . cuts cost and speeds up rotary press production.

Adopt the PMC Warnock Hook System on your rotary presses. Write for catalog and full particulars.

GRAPHIC ARTS EXPOSITION EXHIBITOR, New York, Sept. 25 to Oct. 7, 1936

"WARNOCK" "STERLING"
4 by 4 METAL BLOCKS TOGGLE BASES

THE PRINTING MACHINERY COMPANY
436 COMMERCIAL SQUARE . . . CINCINNATI, OHIO

23 E. 26th St., New York City

608 S. Dearborn St., Chicago

The Greatest Variety of
Fine Printing Papers in
The Middle West

HAMMERMILL STRATHMORE

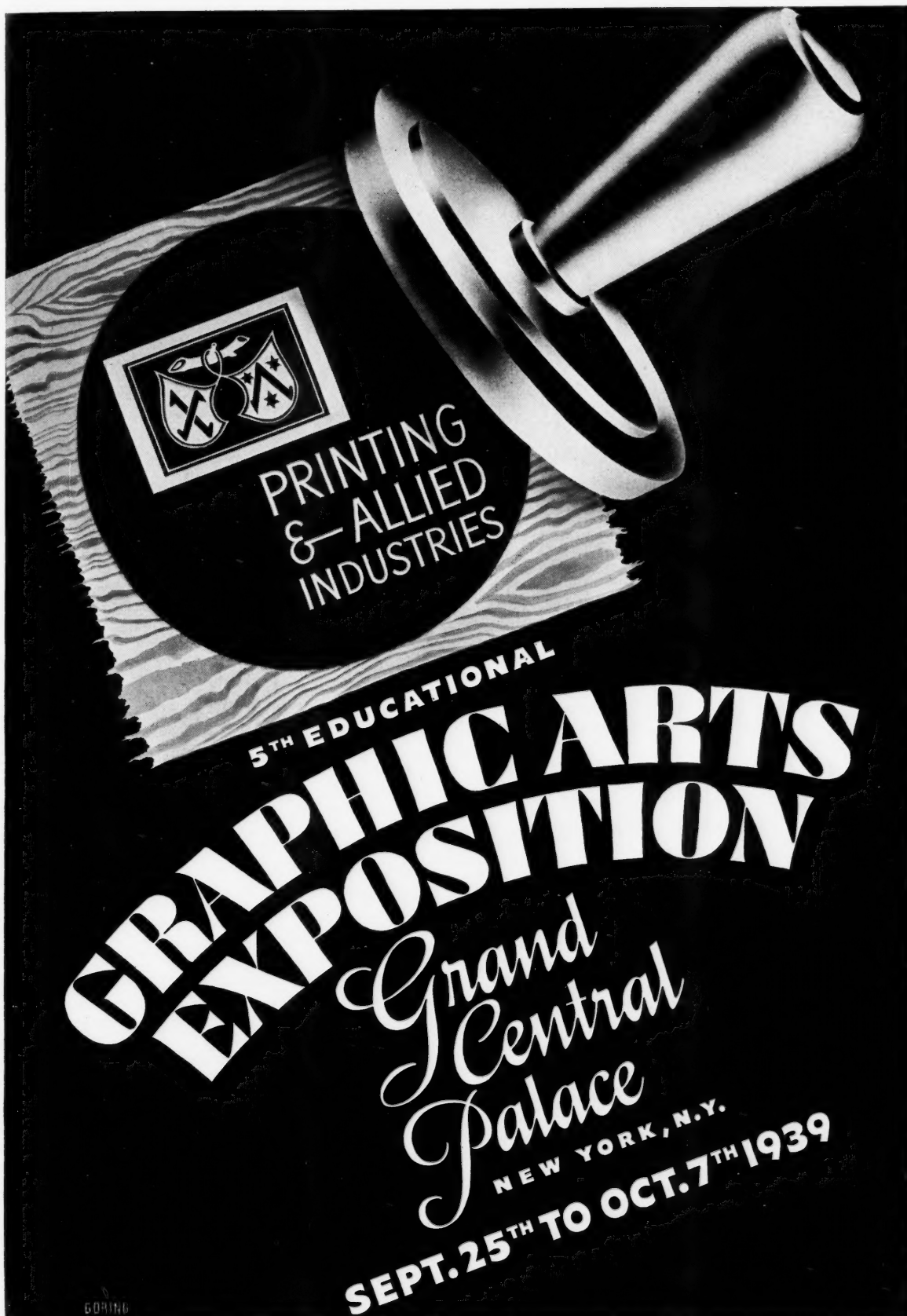
CHAMPION . . JAPAN PAPER CO.

STANDARD PAPER MFG. CO.

LINWEAVE ASSOCIATION

U. S. ENVELOPE CO.

SWIGART PAPER CO.
717 South Wells Street
CHICAGO



PRIZE WINNING POSTER IN CONTEST CONDUCTED BY NATIONAL GRAPHIC ARTS EXPOSITIONS, Inc.

Please Mention The INLAND PRINTER When Writing to Advertisers

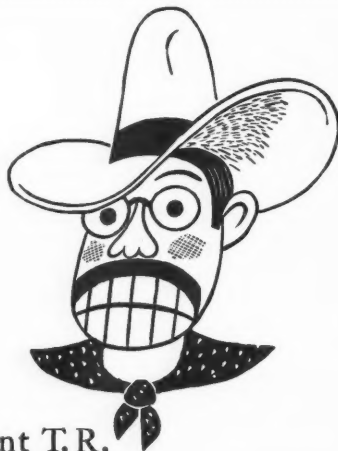
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**Maxwell
Bond**

LOOK FOR THE MAXWELL
WATERMARK—THE SIGN OF A
THRIFTY BOND FOR BUSINESS
FORMS AND LETTERHEADS

WATERMARKED

THE MAXWELL PAPER COMPANY,



Teeth meant T.R.

... in the early 1900's when all sorts of exciting things were taking place. *One* event important to printers was the Kimble idea of a motor built specially for printing equipment. Look back at those old machines if you want to see how much the Kimble idea has contributed to the progress of Graphic Arts. KIMBLE ELECTRIC COMPANY, 2011 W. Hastings St., Chicago, Ill.

Kimble MOTORS

Distributed by **AMERICAN TYPE FOUNDERS**
Branches and Sales Agents in Twenty-Five Cities

ENGDAHL BINDERY
Edition Book Binders
"Books Bound by Us Are Bound to Satisfy"
1056 WEST VAN BUREN STREET
CHICAGO, ILLINOIS Telephone Monroe 6062

**ROTARY
PRESSES**

for Lithographers, Printers, and
Newspaper Publishers. Also Presses
for Folding Box Manufacturers.

Tell Us Your Requirements

WALTER SCOTT & CO., Plainfield, N. J.

1001 PRINTING USES

HOLLISTON TAG-LABEL-SIGN CLOTHS

ALSO CLOTHS FOR

OFFICE FORMS • FACTORY FORMS • MAPS
CHARTS • INDEXES • CATALOG AND
LOOSE LEAF PAGES • INSTRUCTION
MANUALS • CERTIFICATES • LICENSES
ADVERTISING NOVELTIES • ETC.

THE HOLLISTON MILLS, Inc., Dept. C5, Norwood, Mass.
BOSTON NEW YORK PHILADELPHIA CHICAGO

WRITE FOR SAMPLES and PRICES

Made Well!

Maxwell Offset

SPECIFY MAXWELL OFFSET —
THE UNIFORM OFFSET PAPER
FOR MODERN SALES PRODUC-
ING BUSINESS LITERATURE

TUB-SIZED

FRANKLIN, OHIO

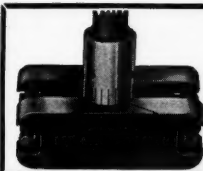
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OF MAXWELL MIMEOGRAPH



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Free Ask your paper merchant
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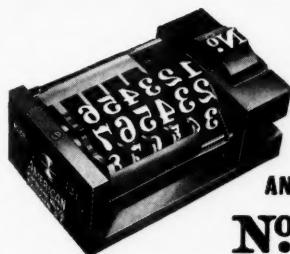
**UNITED STATES
ENVELOPE CO.
SPRINGFIELD, MASS.**



**THE BEST QUOIN
For Every Purpose**

Over 13,000,000 Sold

**Samuel Stephens and Wickersham
Quoin Company
174 Fort-Hill Square, Boston, Mass., U.S.A.**



**AMERICAN
BIG BOY
MODEL 131**

ANY SPEED ANY PRESS

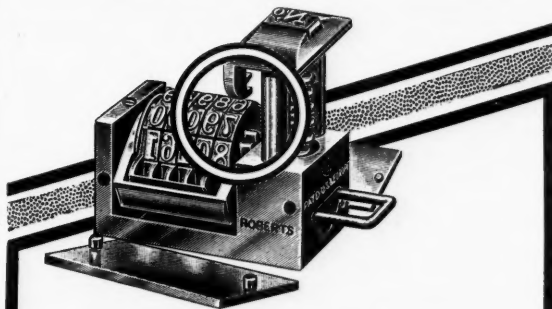
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AT ALL BRANCHES AMERICAN TYPE FOUNDERS

AMERICAN NUMBERING MACHINE CO.

ATLANTIC AND SHEPHERD AVES., BROOKLYN, N. Y.
BRANCH—105 WEST MADISON STREET, CHICAGO, ILL.



THE NEW LOW PLUNGER INCREASES SPEED, INSURES
SAFETY, IMPROVES QUALITY. LARGE MAINSPRING—
GREATER FLEXIBILITY AND LONGER SERVICE.

MODEL 27, 5 wheels, forward or backward \$12.00

MODEL 28, 6 wheels, forward or backward \$14.00

Above prices are for machines with solid "No" plunger.
Machines with removable "No" slide plunger, \$1.00 extra.

Experience is the vital factor in the long life and profitable
operation of a ROBERTS.

Established 1892

*For sale by all dealers. Ask about quantity discounts
and trade-in allowances.*

THE ROBERTS NUMBERING MACHINE CO.

694-710 Jamaica Avenue, Brooklyn, N. Y.

LOUIS MELIND COMPANY, Western Distributor

362 West Chicago Ave., Chicago
593 Market St., San Francisco

Please Mention The INLAND PRINTER When Writing to Advertisers

GROVE'S Gauge Pins and Grippers for PLATEN PRESSES "No-Slip" Gauge Pin



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price, Strongest, Most Durable Pins and Grippers on the Market
Order from Your Dealer or Direct

JACOB R. GROVE CO.
3708 Fulton St., N.W., Washington, D.C.

TIP-OFFS FOR PROOF READERS

By H. B. COOPER \$1.60
A delightful way to learn the art of proofreading. Narrative style. Price includes postage.
THE INLAND PRINTER CO. CHICAGO

COOLMAN'S RAPID TYPE CALCULATORS

Designed to simplify the method of fitting copy so that either the copy writer or printer can rapidly determine the space copy will occupy when set in type. Separate calculator for Monotype and Linotype \$2.00 each, or \$3.50 for the set.

For Sale by

The INLAND PRINTER CO.
205 W. Wacker Drive, Chicago, Ill.

Halley

- RELIABLE SETS.
- ABSOLUTELY FLAT.
- FIRST CLASS QUALITY.

MULTI-SET CARBOTYP GUMMING MACHINE

Multiple sets are produced perfectly flat. Any number of one time carbon sets can be produced with an infinite variety of sizes of leaves. No trimming is necessary and the perforation is clear from the gumming. Numerical work can be executed accurately and efficiently at high speed.

JAMES HALLEY & SONS LTD. SAMS LANE WEST BROMWICH
LONDON AREA: FRANCIS J. CONNOLLY 4 BLACKFRIARS ROAD S.E.1 ENGLAND

Masterline
PAPERS FOR PRINTERS
• 8 BONDS—6 LEDGERS
—3 UNION SKINS ALL
VERY PRINTABLE ALL
VERY SALABLE
For Information Write
FOX RIVER PAPER CORP.
APPLETON, WISCONSIN

Embossography Is Raised Printing at its best.
Hard, Flexible and Permanent. As simple to operate as Regular Printing, Compounds, Inks, Hand and Automatic Machinery. Send for descriptive matter, Price List, etc.
The Embossograph Process Co. Inc., 251 William St., New York

Back Cover of Goes
16-page Baseball
Calendar

Front Cover
of Goes 16-page
Baseball Calendar

Baseball Fans Will Go Wild
Over **Goes 1939...**

BASEBALL CALENDAR

NEW SIZE... NEW STYLE...
MANY ADDED FEATURES... IT
WILL VIRTUALLY SELL ON SIGHT!

Contains complete schedules of Seven Leagues; Both Majors, three Class AA and two Class A Leagues; World Series Records; Food for Fandom; Batting Champions; Minor League Pennant Winners and a wealth of other interesting Baseball data.

Show it and you'll sell it... and make money by selling it. Write for samples.

Goes LITHOGRAPHING COMPANY
35 West 61st Street, Chicago
53 K Park Place, New York

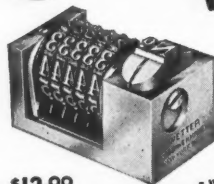
BRONZERS

The Milwaukee Flat-bed Bronzer is used with both flat-bed and offset presses. Sizes run from 19" to 75" also rebuilt machines. Guaranteed performance.
C. B. HENSCHEL MFG. CO. Milwaukee, Wisc.

Vandercook & Sons now manufacture Vandercook and Hacker Proof Presses in 35 models and sizes, and Hacker Block Levellers, Gauges, and Test Blocks. Outline your requirements for circulars giving details of performance, and prices.

VANDERCOOK & SONS 904 No. Kilpatrick, Chicago
214 East 45th St., New York

86 WAYS TO LAND PROFITABLE ACCOUNTS



\$12.00

5 Wheels, Solid Plunger. Slide Plunger, \$1 Extra.

—all by means of typographic numbering. See page 4 of the novel, useful booklet "Numbering for Profit." If you haven't a copy, write for one.

WITTER NUMBERING MACHINES

SOLD BY ALL DEALERS AND BRANCHES
AMERICAN TYPE FOUNDERS

MANUFACTURED BY WITTER NUMBERING MACHINE CO.

Business Cards

Ask any of these paper merchants—or us—for samples and prices:

New York City
Richard C. Loesch Co.
Pittsburgh
Chatfield & Woods Co.
Cincinnati
The Chatfield Paper Co.
Detroit
Seaman-Patrick Paper Co.
Grand Rapids
Carpenter Paper Co.
Houston
L. S. Bosworth Co., Inc.
St. Louis
Tobey Fine Papers, Inc.

are profitable if done on Wiggins Book Form stock.

Perfect Scoring Flawless Color
Unvarying Weight
Almost no makeready, and unbelievable impressions. Decks of 25 fit in lever binder case without binding. Each card detaches from tab crisp and fresh, and once you sell them, repeat orders are certain.

You can get the maximum for
Wiggins Business Cards

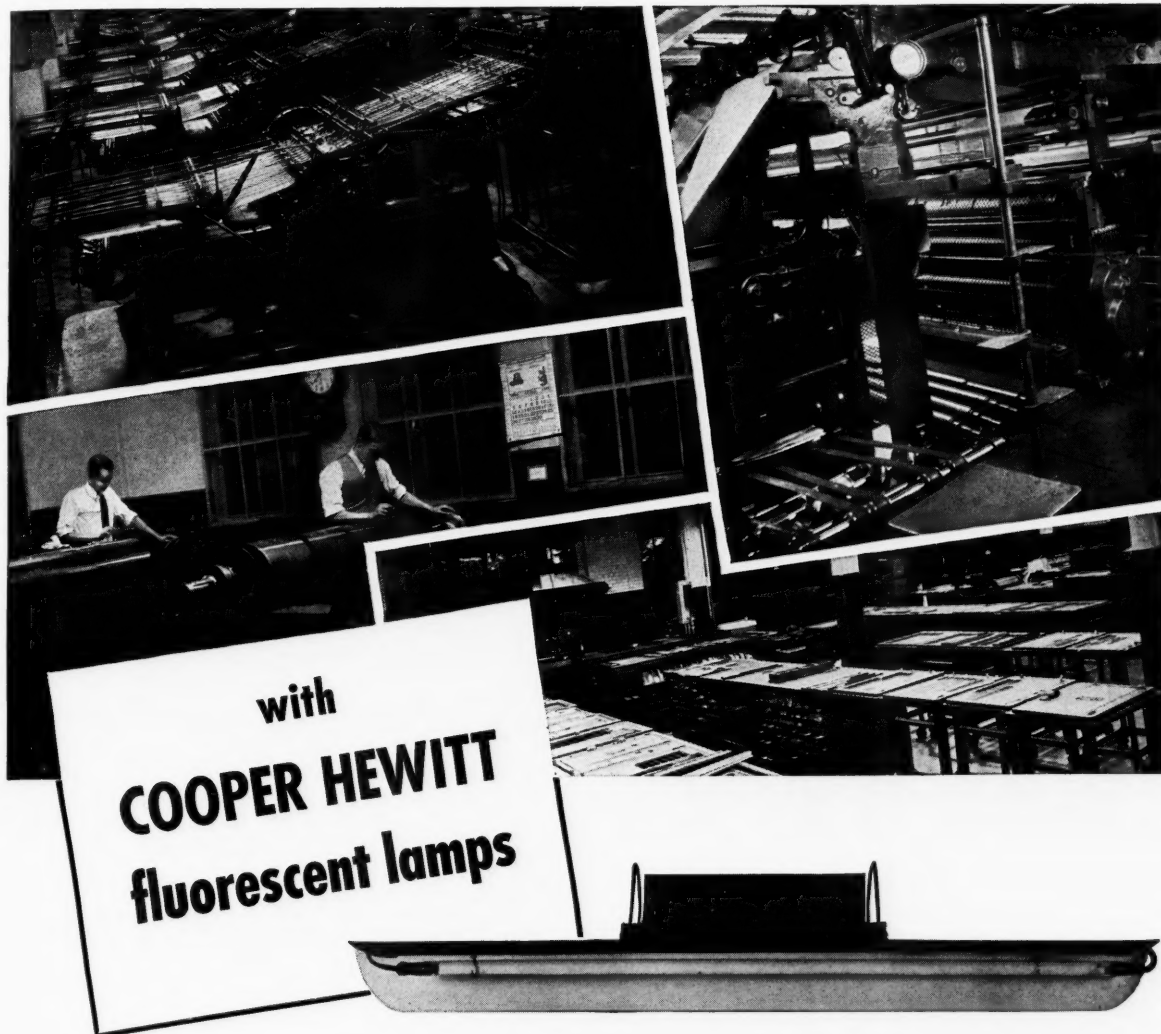
The John B.

WIGGIN

1152 Fullerton Avenue
CHICAGO
Book Form Cards
Compact Binders



GIVE LIGHT TO THE PRINTED WORD...



Printers, typesetters and engravers can't help but be enthusiastic about this most modern light source. Its cool blue-white light eliminates shadows, glare and eye-fatigue. There is no bothersome light flutter. Moreover, this 100-watt Cooper Hewitt Fluorescent Lamp gives the greatest light output of any lamp of equal wattage. » » » Sum up the advantages this way: Fewer

mistakes, less accidents, because seeing is better, less fatiguing. Less bothersome heat, because more of the electrical energy is converted into light. Long lamp life — less maintenance. Low operating cost — high power factor. » » » It's got everything you need. Write for complete information. General Electric Vapor Lamp Company, 817 Adams Street, Hoboken, New Jersey.

GENERAL  ELECTRIC
VAPOR LAMP COMPANY
948P

Please Mention The INLAND PRINTER When Writing to Advertisers

The Inland Printer

J. L. FRAZIER, Manager

Published Monthly by The Inland Printer Company
205 W. Wacker Drive, Chicago, Illinois, U. S. A.

Volume 103 • June, 1939 • Number 3

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance postage prepaid. Make foreign money orders payable to The Inland Printer Company. Foreign postage stamps are not accepted.

FOREIGN SUBSCRIPTION AGENTS

The MacLean Company of Great Britain Ltd., Donald F. Hunter, Mgr., 2, 3, & 4, Cockspur Street, London, S. W. 1., England.

Wm. Dawson & Sons, Cannon House Pilgrim Street, Ludgate Circus, London, E. C., England.

Alex. Cowan & Sons (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

F. T. Wimble & Co., 35-43 Clarence Street, Sydney, Australia.

John Dickinson & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

Benjamin N. Fryer, c/o Newspaper News, Warwick Building, Hamilton Street, Sydney, N. S. W. Australia.

Akateeminen Kirjakauppa, Helsinki, Finland.

Acme Agency, Casilla Correo 1136, Buenos Aires, Argentina.

Maruzen Co., Ltd., 6 Niho, Tokyo, Japan.

ORBIS, P. O. Box 240, Praha, Czechoslovakia.


Harry S. Tomita, P. O. Box 1230, Honolulu, Territory Hawaii.

S. Christensen, P. O. Box 536, Montreal, Canada.

Advertise in The Inland Printer, then
you tell printers and sell them, too

STOP OFFSET

Get your free copy of this new
bulletin—"10 Ways to Avoid Offset."
Valuable—practical—shows how to save
money—improve presswork.



FREE

1811 No. Pittcher Street
E. J. KELLY CO. KALAMAZOO, MICH.

TI-PI

RUBBER PRINTING PLATES AND CUTTING TOOLS

Make your own tint plates
—Print perfectly on all
presses—with all inks on
all papers.

Write on your company letterhead for sample, prices and full information.
TI-PI COMPANY, 708 E. 18TH STREET, KANSAS CITY, MO.

MEGILL'S Spring Tongue Patent GAUGE PINS



QUICK ON . . . The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

Reg. U. S. Pat. Office

MEGILL'S GAUGE PINS

FOR JOB PRESSES

Insist on Megill's Gauges, Gauge Pins, Gripper Fingers, etc. The original—and the best. Circular on request.

THE EDWARD L. MEGILL COMPANY
763 Atlantic Avenue
Brooklyn, New York

The Pioneer in 1870

MEGILL'S Double Grip Patent GAUGES



WISE GRIP . . . adjustable . . . used for any stock. \$1.75 set of 3.

WANT ADVERTISEMENTS

Prices for this department: Under the heading "Situation Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order.

INSTRUCTION

PEOPLE FROM ALASKA, California, Washington, Florida, Seattle, Honolulu, and all America attend Bennett's School to learn his method of operating; his record is 12,130 ems for eight hours; established 1912; both practical and home instruction. Free catalog. BENNETT'S SCHOOL, Maumee, Ohio.

BUSINESS OPPORTUNITIES

FOR SALE—Complete Typesetting Establishment well located in large city of the Middle West. Machinery and equipment in very good condition. Have nice line of good paying accounts and doing fair business. Inventory will far exceed price asked. Wonderful opportunity for the right man to build up good paying business. Do not reply unless you have a substantial down payment. Will explain reason for selling through letter. C 229.

FOR SALE—Well established, completely equipped trade composition plant in mid-west; live city of over 100,000; 3 slug machines, 1 type and rule caster; all equipment in first-class condition. Buyer must have \$8,000 cash to pay down; terms for balance can be arranged. Excellent opportunity for practical man. Description and reason for selling on application. C 269.

PRINTING BUSINESS AT SACRIFICE—Nine-year commercial estab., 3 automatic jobs-cylinder; power-operated cutter, stitcher, and perforator; drill. Doing fair business, city in Oklahoma—low overhead. Several other business connections reason for selling. \$5,000.00 Terms. C 274.

KEEP YOUR PLANT BUSY! We furnish 40 Profit-Making, Tried and Tested Printing Plans prepaid for \$1.00. Satisfaction guaranteed. Advertising Course \$1.00. Also 50 Mail-Order Plans for \$1.00. ASSOCIATED MANAGEMENT, 5120-IP Oakland Street, Philadelphia, Pa.

FOR SALE—well-equipped job shop in good Florida town, doing good business. Opportunity for right man. Write T. R. Puckett, 305 Gardenia St., West Palm Beach, Fla.

Competent printer and platen pressman to invest \$2000 in going plant 200 miles from Chicago. Specializing in bank supplies. C 275.

FOR SALE

This advertisement is directed to 25 printers only who are interested in receiving a full set of the Tucker Letterhead Idea Service (12 issues) including Issue No. 13 FREE, at the remarkably low price of only 50c per copy. More than 135 outstanding, type-set letterhead designs for only \$6.00. Remember, there are no more than 25 sets available. Send your order now—don't wait. TUCKER LETTERHEAD IDEA SERVICE, New Philadelphia, Ohio.

DAYTON—3—Knife Book Trimmer. Baum Folding Machine #55. Dexter Folder, Catalogue #191, equipped with Cross Feeder. Christensen Gang Stitcher #C13, 5 sections. #2 Miehle Press, with Dexter Cross Feeder and Extension Delivery. Wonderful condition. Rodale Press, Emmaus, Pa.

68" Miehle 5-0 Special, also Miehle horiz. for sale. Both operating, perfect condition. 5-0 Special has ext. del. Dexter pile suction feeder, spiral gears, auto. fountain trip. Price \$3,250; horiz., \$2500. The M. Franklin Printing Co., 538 S. Wells St., Chicago.

GOING INTO OFFSET OR PHOTO-ENGRAVING? Write for Bargain List Cameras, Lenses, Screens, Printing Frames, etc. Can save you 50% on many items. W. L. MOORE, 4829 Woodward Avenue, Detroit.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 720 S. Dearborn Street, Chicago, Ill.

COMPLETE LUDLOW pot. elec. Cutler-Hammer unit, replaced with gas installation, in A-1 condition. Bargain. First \$100 check takes it. Ledger, Broken Arrow, Okla.

TASOPE Low Cost, guaranteed photo-engraving equipment for news pictures. Write Albert W. Flaherty, 512 Third St., Antioch, California.

WRITE ADS? Any kind. Ask for proofs helpful, zippy, inexpensive little black cuts. Harper's, 283-k E. Spring St., Columbus, Ohio.

MIEHLE No. 4 Cylinder Press, 4 rollers, 3-phase A. C. equip. operating on floor, \$490.00. Need floor space. Franklin Associates, Inc., Rockford, Ill.

MODEL 14 LINO TYPE, perfection stitcher, Country Campbell press. Oxford Press, Oxford, Ohio.

FOR SALE—50-inch Oswego auto cutter; in first-class condition. C 5.

HELP WANTED

OFFSET SUPERINTENDENT—A leading quality photo-engraving house about to establish a trade service is seeking a first-class man to supervise the manufacture of litho plates. Necessary qualifications are an all-embracing knowledge of camera, colour and tone values in negatives, deep etch, dot etch, the making of albumen and deep etch plates, the diagnosing of problems in offset lithography, the instruction and training of others to produce only the highest grade of work. To such a man we can offer a splendid opportunity for the future in a fertile, uncrowded field. Unless you can meet the above specifications, it is useless to apply. Write Box C 279, giving full details of present employment and general business and personal background, with references; and please don't forget to mention salary requirements. All information will be considered strictly confidential.

SITUATIONS WANTED

Executives and Managers

PRODUCTION MAN, estimator, customer contact. Practical printer with several yrs. exper. as foreman, superintendent, production mgr. City, country, large, small shop exper. College education. Will go anywhere. Excellent references. Sober, steady. Employed, but available on short notice. Full information on inquiry. C 277.

PRINTING PLANT EXECUTIVE practical in all phases; 10 yrs. in executive capacity. Under 40. Many requisites. Will assume full responsibility of reorganizing personnel or plant equipment to rehabilitate or increase production. Qualified in quality and quantity and able to handle people in the right manner. Replies CONFIDENTIAL. C 278.

UNION GENERAL FLOORMAN, makeup, imposition (job or cylinder). Ludlow exper., layout, markup, (jobs or ads), estimator, foreman, can produce at a profit. Due to reorg. available now for progressive small or med. size plant, East or Southeast. Top refs. and assoc. C 276.

SUCCESSFUL SUPERINTENDENT, now supervising one of largest, periodical, book and job plants in the East, desires a change for personal reasons. Have more than doubled this plant's production, without additions to the original staff. Moderate salary. C 272.

SUPERINTENDENT—PRODUCTION MANAGER—Past seven years in charge commercial plant of 40 employees, now seeking new connection as such or assistant in large plant. C 261.

Composing Room

A-1 LINO-INTER. OPERATOR—All compositions; 2 gal. solid 8 per hour, accurate; care mach. Single 23 yrs. old, reliable; best refs. college education. Go anywhere on reasonable notice, pending wages. Write "Operator" 544 Broad Blvd., Cuyahoga Falls, Ohio.

COMPETENT MCH.-OPERATOR, ad-job printer, can operate presses. Union; 20 yrs. exp.; city or country shop. Capable foreman. Have had adv.-editorial exp. Family, sober. Ref. Go anywhere at once. Box 95, Halsey, Oregon.

LINO. OPER., 6 yrs. exp., 1½ gal. per hr. Young, single, good habits, non-union, clean proofs. Desires steady sit. on daily or good weekly. Go anywhere. Write Raymond Phillips, 1623 Taylor Ave., Elkins, W. Va.

TYPOGRAPHER—All-around printer, production and layout experience. Not an artist, but can make roughs for composers. Can handle men, and enjoy contact with customers. Age 40, married, union. C 273.

FOREMAN-PRINTER-OPERATOR desires steady situation. Small daily or large weekly, 14 years experience ads, makeup, machine. F. P. O., Box 468, Suffolk, Va.

ALL-AROUND PRINTER or working foreman; city, country experience, floor. Married reliable. L. H. Gau, 509 Cherry, Anaconda, Montana.

COMPOSING ROOM FOREMAN experienced in high grade printing. Capable executive. C 267.

LOCKUP-LINEUP OK. Capable taking charge. Address C 268, The Inland Printer.

Pressroom

FULLY EXPERIENCED TUBULAR PRESSMAN. Stereo, 24 years experience in Commercial work. Permanent, reliable, references. Bruce Brand, 724 E. Maple, Enid, Okla.

PRESSMAN Cylinders or Offset Presses, wants position. Familiar Job Cylinders. 20 years experience, Halftone, Job and Color. Pacific Coast preferred. C 978.

Miscellaneous

ARTIST—LETTERER—DESIGNER. Ben Day, film work, etc., for modern photo-offset lithography. Competent. Wide experience on commercial letter heads, checks and label work. C 271.

Keeping in Touch

GHOST COPY WRITER—The kind of advertising we like best is the kind someone else writes for us. Mr. Albert Murray, president of the Murray Printing Company, of Cambridge, Mass., did a swell job for us in his own house organ, "On the Surface." He devotes the first page of a recent issue to a story on our Everyday inks called "IPI Goes Modern." The handsome lithographed Everyday cans certainly look beautiful on the ink shelf, says



Mr. Murray. In addition, they are easy to open and close, and the ink is of first quality. Thanks, Mr. Murray!

In view of the current Vitamin craze, we feel it necessary to announce another distinctive feature about IPI inks. They positively do not contain Vitamins A, B, C, D, E or G.

HOT LIPS—Certain pressmen at the Pace Press, of New York City, were all over lipstick recently. This was strictly in the line of duty, however. They were printing little lipstick sample cards for a famous Fifth Avenue cosmetician, and it was a delicate job matching the lipstick in inks. The printed lips had to look moist and tempting, so the matches were made from fresh, moist lipstick. IPI technicians did the matching job, and the resultant print was so delicious looking that Miss Hollywood*1939 would be jealous. If only they had let us match the lipstick from life!



A story in U. S. CAMERA credits a modern philosopher with this definition of a fanatic: "a person who redoubles his efforts after he loses sight of his objective."

ROSEBOWLERS REWARD—Those students down at Duke University can edit yearbooks just as well as they can play football. Duke's latest "All-America" honor is



for its yearbook, THE CHANTICLER. This award is given by the National Scholastic Press Association, and THE CHANTICLER was the only annual east of the Mississippi to receive "All-America" rating. The Edwards & Broughton Company of Raleigh deserve the credit for printing this prize-winning annual. And they used IPI Holdfast ink for the job. Holdfast is ideal for yearbook printing because it helps to bring out all the depth and beauty of fine halftones.

"This is a television year," says the president of a big radio company. We may be forced to throw away our crystal set before long.

"Keep in touch with IPI."

INTERNATIONAL PRINTING INK
DEPT. I.P.U., 75 VARICK STREET, NEW YORK, N. Y.



Buyers' Guide

A ready reference buyers can depend upon for sources of supply. Manufacturers: This Business Directory offers good visibility at low cost for smaller advertisers and extra lines of larger advertisers. A listing of your products here reaches influential buyers when buying is done, and clinches sales. Note our policy permits display—for low rates, see below.

Adhesive—for Mending and Mounting

TAPEX

A flexible Chemical solution, unaffected by oil, heat or water. Used for MENDING or OVERLAPPING BELTING of any MATERIAL without sewing or lacing.

● Ideal for mounting to Wood or Metal.
Prices: Quarts, \$3.50; Pints, \$2.00 Postpaid

S S RUBBER CEMENT CO.
3438 North Halsted St. Chicago, Ill.

Air Conditioning—Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet "Air Conditioning and Humidity Control."

Art Work and Cuts

ANY DRAWING, MAXIMUM TIME 2 HOURS
\$2.95 INCLUDES
drawing and
ZINC CUT!
LETTERING • ILLUSTRATION
ZINC CUT, MAXIMUM SIZE 4 SQ. INCHES
LE DARE STUDIO
417 SOUTH DEARBORN ST.
WESTER 7280 CHICAGO

Bookkeeping Systems, Printing Schedules

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(Please turn to next page)

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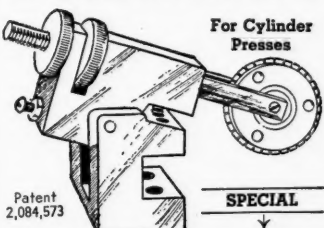
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UNMOUNTED ZINC ETCHINGS and square-finish zinc halftones, 8 sq. inches or less 95c net. Write for price list. Marshall Newspictures, Inc., Box 173, Indianapolis, Ind.

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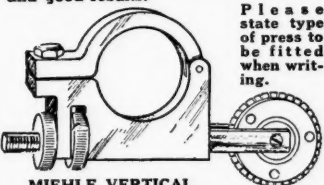


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ROLLERS

June, 1939

Volume 103 • Number 3

The Inland Printer

*The Leading Business and
Technical Journal of the
World in the Printing and
Allied Industries*

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Eastern Advertising: John E. Allen, at 522 Fifth Avenue, New York City

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Pressman: "Yeah. Third time on this run. This tympan just can't take it."



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at lower costs



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Pressroom Supt.: "Yes, now I'm convinced Cromwell Tympan is better than other tympanes. We're turning out finer looking work at lower costs."

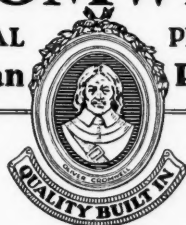
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